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The Avalos challenge

He's not just running for mayor. He's trying to revitalize a movement.

By Rebecca Bowe P10

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9.7.11

There's a reason PG&E gives money to community groups — it's a way to buy respect and support.

EDITORS NOTES

Tim Redmond
tredmond@sfbg.com

I've been wondering for months now how all of the rich people who come into San Francisco for the America's Cup are going to get around. The event plans call for the Embarcadero to be closed during the festivities, which means no cars. The F-line is nice, but slow — and even with new trains, has limited capacity. And I don't expect to see a lot of the million-aire yachting types riding the bus with us commoners.

Walk? Yeah, from a couple of blocks away, but not from hotels South of Market or on Nob Hill or Union Square. Not in their \$500 shoes. Cabs? The traffic will be unbearable.

So here's an idea I've heard floating around: The city makes the project sponsor (that's you, Larry) buy a fleet of several hundred pedicabs, bicycle-powered taxis. Then the city hires hundreds of unemployed teenagers to drive the visitors from their hotels to the waterfront, giving local youth a chance to earn some money off the cup events. Ban all forms of motorized transportation — no limos, no town cars.

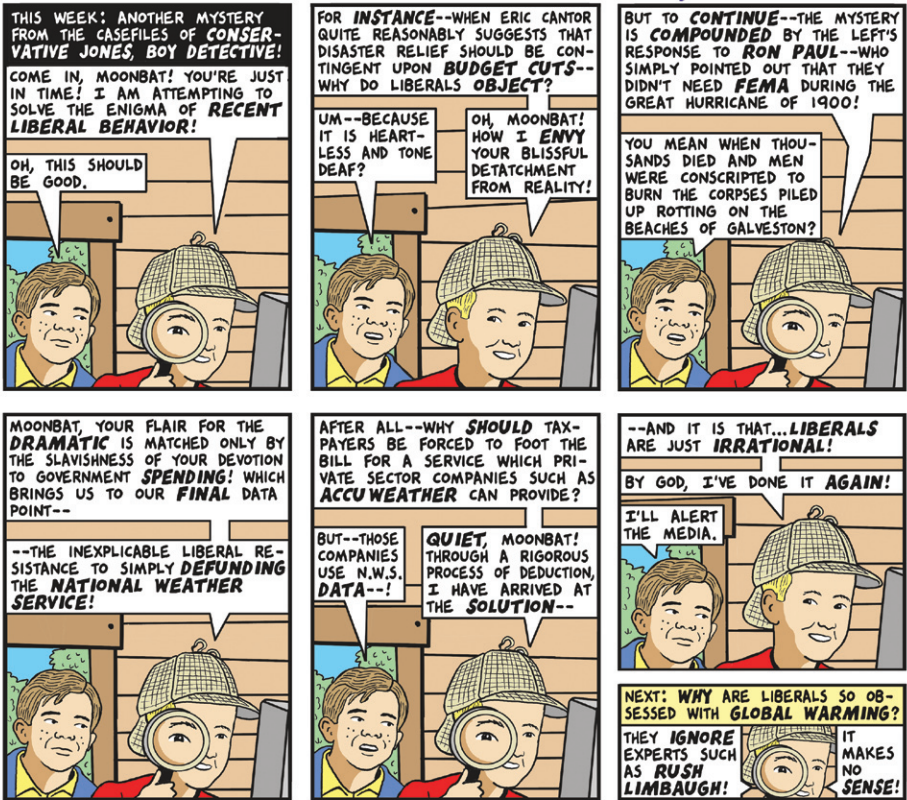
Advantages: Zero carbon emissions. No traffic jams. Youth employment. Healthy exercise. And think about the chariot-race-and-bumper-cars action that will give the swells a thrill. It's a winner for everyone.

I've also been thinking about how the abomination of a condo project at 8 Washington is going to affect the festivities — and it's a concern. The city has published reports on both the luxury condo project and the cup, and the folks working on the two don't seem to be talking.

For example, the 8 Washington developer wants to excavate 110,000 tons of soil for a massive parking garage, from a spot right on the edge of the Embarcadero, CONTINUES ON PAGE 6 >>

THIS MODERN WORLD

by TOM TOMORROW



Mayor Lee and PG&E

EDITORIAL Pacific Gas and Electric Company is the number one corporate criminal in San Francisco. The company's malfeasance caused the deaths of eight people and destroyed an entire neighborhood in San Bruno last year. The National Transportation Safety Board, in a report issued August 30, denounced PG&E's "integrity management program without integrity" and blasted the company's efforts to "exploit weakness in a lax system of oversight."

That doesn't even address the fact that PG&E has been operating an illegal monopoly in San Francisco for more than 80 years, engaging in an ongoing criminal conspiracy to violate the federal Raker Act. Or the fact that the utility spent \$50 million of ratepayer money on a ballot initiative

aimed at eliminating consumer choice in the electricity market.

So why was Mayor Ed Lee out at a PG&E public relations event Sept. 1 praising the "great local corporation" as a "great company that gets it?"

Well, the mayor's campaign press spokesperson, Tony Winnicker, says that PG&E was at the event to donate \$250,000 to a program for at-risk youth, and that the mayor was only recognizing that, for all its flaws, the utility "also [does] something good for our public schools and low-income kids."

That's not enough, and that's not acceptable — and the mayor should apologize to the residents of San Francisco, San Bruno and everywhere else in California where the giant corporation has done serious and lasting damage.

It's nice that PG&E gave a contribution to a program that helps Soma kids learn to read and to play baseball. We support the RBI program and its goals. Never mind that the \$250,000 is about 0.005 percent of the money that the utility spent trying to block public power in California. Never mind that PG&E pays such a low franchise fee that it robs of city of millions of annual tax dollars that could fund programs like this one. It still sounds like a large sum, and to the nonprofit program at Bessie Charmichael School, it is.

But there's a reason PG&E gives money to community groups and programs like this all over town — it's a way to buy support and respect. Corporate largess of this sort is a relatively cheap public relations strategy — and

CONTINUES ON PAGE 6 >>

Fresh and Easy displacement

By Tiny

OPINION You could cut the hate with a knife. All eyes were on my fumbling fingers, unable to sign my WIC coupons fast enough with one hand while holding my 13-month-old son with the other. "Somebody's using welfare checks to pay for their food," A 20 something man in a polo shirt shouted into his phone next to me.

I spend so many days like this while trying to shop as a poor mama, it's hard to even think about them. The life of a poor parent in the U.S. is always a scarcity model rollercoaster ride of hate, system abuse, subsistence crumbs and criminalization, best exemplified in the supermarket experience where the so-called paying customers suffer through the bother of waiting for poor parents to pay with our WIC coupons, working poor mamas to pay with payroll checks or indigenous elders to count out their multiple coupons.

I began to reflect on this when I heard about the new fresh and Easy Markets opening in the Bayview Hunters Point, the Mission and the Portola district. It's a new supermarket chain from England that by policy doesn't accept WIC coupons.

WIC — the federal Women, Infants and Children's program, is not welfare, but rather a supplemental program that allows low-income parents to get milk, grains, cereal and other basic foodstuffs. It's a program used by many working poor as well as mamas on government crumbs so we can feed our children a balanced diet.

The Bayview, Mission and Portola neighborhoods are peopled with a lot of multi-generational, multi-lingual mamas and families in CONTINUES ON PAGE 6 >>

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EDITOR'S NOTES

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right while all the cup events are taking place. Where are the dump trucks (hundreds of them every week) going to go if the Embarcadero is closed? How will that construction add to the congestion mess?

I'm not a fan of 8 Washington anyway. It's a project designed to create the most expensive condos ever built in San Francisco — which is just what the city needs. More second or third homes for very rich people who won't live here more than a few weeks a year. Another project that will put the city further out of synch with its own General Plan goals for affordable housing.

And building these units for the rich will interfere with the entertainment for the rich that's supposed to trickle down to the rest of us. I wish it were just funny. **SFBG**

MAYOR LEE

CONT>>

for the mayor not to see that is embarrassing.

It's a particularly notable conflict of interest, too — Lee's top patron and biggest political supporter, Willie Brown (who knows a bit about corruption himself) has been on PG&E's payroll as a private attorney for the past several years, earning about \$200,000 a year.

Most of the candidates for mayor have been taking a gentle approach to Lee, and that makes a certain amount of sense — in a ranked-choice voting environment, negative campaigning often backfires. But there's nothing inappropriate about saying that the mayor of San Francisco has damaged his own reputation and the reputation of the city by allowing himself to be used at a PR tool by PG&E. Remember: He didn't just show up and thank the utility for the money. He called PG&E a "great local corporation," which is, quite simply, false. This ought to become an issue in the race, and Lee should be forced to explain his position on public power, his ties to Brown and PG&E and his willingness to put aside years of malfeasance in the name of a small contribution. **SFBG**

DISPLACEMENT

CONT>>

poverty like mine, who need access to affordable fruits and vegetables and non-hormone-filled meat like Fresh and Easy has, but are these stores really being built for us?

Like so much of San Francisco and the whole Bay Area, these communities are under attack from redevelopment and gentrification efforts. Removal and evictions of poor families and elders happen everyday in the city to make way for the corporate veneer of Lennar and John Stewart properties, condominiums, lofts and the rich young people who they are built for.

So who is Fresh and Easy for? They don't take coupons, personal checks or WIC — and like their Whole Paycheck counterparts, they don't hire union employees, or ultimately many employees at all, as they have the new self-pay check-out stands.

Fresh & Easy claims it doesn't except the manufacturers' coupons for the same reasons it doesn't accept paper personal checks, W.I.C. vouchers or cash payroll checks: That elimination of manual paper processing, combined with its self-service checkout system, saves money.

Pressured by community members who protested outside the Bayview store on its opening day, Fresh and Easy CEO Tim Mason now claims that Fresh and Easy in the Bayview will eventually begin taking WIC.

As this poor mama tries to move out from under the lie of criminalized government crumbs and the non-existent, bootstraps centered, corporate underwritten American dream, I have come to realize our collective, self-determined liberation begins with growing our own food in our poor neighborhoods with people-led community gardens, taking back stolen indigenous land and resources with organized poor people led/indigenous people-led efforts and whenever we have the energy, after all the other things we have to do to survive in this capitalist society fighting the exclusion and removal efforts of us by the smooth talking corporations who don't see us as part of their grand profit-making plans. **SFBG**

Tiny aka Lisa Gray-Garcia, daughter of Dee and mama of Tiburcio is the co-founder of POOR Magazine/PoorNewsNetwork and author of Criminal of Poverty: Growing up Homeless in America

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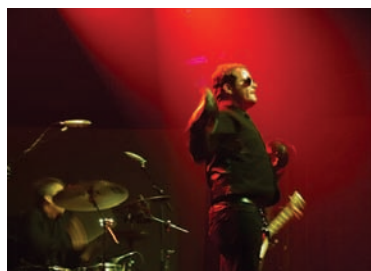
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- The BART spokesperson nude pics scandal — does anyone care? (We don't.)
- Ed Lee whispers sweet nothings to PG&E

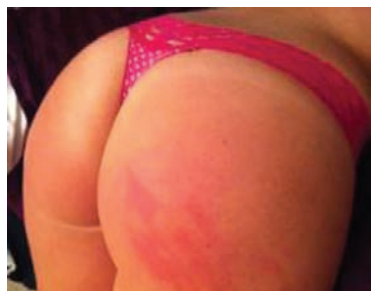


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- 5 Things tackles memes, scenes, and culture gems you should know about



SEX SF

- Spanking 101 with Kitty Stryker
- Sexual feelings in San Francisco: find out where to go when you're horny this week



Left, some of the 6,197 U.S. soldiers killed in the Long Wars return home to Dover Air Force Base. Right, President Barack Obama, flanked by Defense Secretary Robert Gates and Joint Chiefs Chairman Adm. Michael Mullen, listens to the national anthem during a ceremony marking the events of September 11th at the Pentagon, Sept. 11, 2010. | OFFICIAL WHITE HOUSE PHOTO BY PETE SOUZA

An American blindness

We're ten years from 9/11 and still in the Long War. Can we open our eyes in time?

By Tom Hayden

After the first jetliner crashed into the Twin Towers on that September 11 morning, a friend of mine and his 11-year old daughter climbed up to the roof of their Manhattan home to look around. Just then the second plane struck, the young girl fell backward, and went blind from shock.

It took more than a year of examinations and therapies before this girl came out of her blindness to look around.

That's what happened to America itself ten years ago this Sunday on 9/11, though it might be claimed many of us were blinded by privilege and hubris long before. But 9/11 produced a spasm of blind rage, arising from a pre-existing blindness as to the way much of the world sees us. That in turn led to the invasions of Afghanistan, Iraq, Afghanistan again, Pakistan, Yemen, Somalia and, in all, a dozen "shadow wars" according to The New York Times.

Bob Woodward's crucial book, *Obama's Wars*, points out that there were already secret and lethal counterterrorism operations active in more than 60 countries as of 2009. From Pentagon think tanks came a new military doctrine of the "Long War," a counter-insurgency vision arising from the failed Phoenix program of

the Vietnam era, projecting U.S. open combat and secret wars over a span of 50 to 80 years, or 20 future presidential terms. The taxpayer costs of this Long War, also shadowy, would be in the many trillions of dollars — and paid for not from current budgets, but by generations born after the 2000 election of George W. Bush. The deficit spending on the Long War would invisibly force the budgetary crisis now squeezing our states, cities and most Americans.

Besides the future being mortgaged, civil liberties were thought to require a shrinking proper to a state of permanent and secretive war, so the Patriot Act was promulgated. All this happened after 9/11 through Democratic default and denial. Who knows what future might have followed if Al Gore, with a half-million popular vote margin over George Bush, had prevailed in the U.S. Supreme Court instead of losing by the vote of a single justice? In any event, only a single member of Congress, Barbara Lee of Berkeley-Oakland, voted against the war authorization, and only a single senator, Russ Feingold, voted against the Patriot Act.

Were we not blinded by what happened on 9/11? Are we still? Let's look at the numbers we almost never see.

CASUALTIES OF WAR

As to American casualties, the figure now is beyond twice those who died in New York, Pennsylvania and Washington D.C. on 9/11. The casualties are rarely totaled, but are broken down into three categories by the Pentagon and Congressional Research Service. There is Operation Enduring Freedom, which includes Afghanistan and Pakistan but, in keeping with the Long War definition, also covers Kazakhstan, Kyrgyzstan, Pakistan, Tajikistan, Turkmenistan, and Uzbekistan. Second, there is Operation Iraqi Freedom and its successor Operation New Dawn, the name adopted after September 2010 for the 47,000 US advisers, trainers and counterterrorism units still in Iraq. The scope of these latter operations includes Bahrain, Jordan, Kuwait, Oman, Qatar, Saudi Arabia, Turkey and the United Arab Emirates. These territories include not only Muslim majorities but, according to former Centcom commander Tommy Franks, 68 percent of the world's proven oil reserves and the passage-way for 43 percent of petroleum exports, another American geo-interest which was heavily denied in official explanations.

A combined 6,197 Americans were killed in these wars as of August 16, 2011, in the name of avenging 9/11, a day when 2,996 Americans died. The total number of American wounded has been 45,338, and rising at a rapid rate. The total number rushed by military Medivac out of these violent zones was 56,432. That's a total of 107,996 Americans. And the active-duty military suicide rate for the decade is at a record high of 2,276, not counting veterans or those who have tried unsuccessfully to take their own lives. In fact, the suicide rate for last year was greater than the American death toll in either Iraq or Afghanistan.

The Pentagon has long played a numbers game with these body counts. In addition to being painfully difficult and extremely complicated to access, there was a time when the Pentagon refused to count as Iraq war casualties any soldier who died from their wounds outside of Iraq's airspace. Similar controversies have surrounded examples such as soldiers killed in non-combat accidents.

The fog around Iraq or Afghanistan civilian casualties will be seen in the future as one of the great scandals of the era. Briefly, the United States and its allies in Baghdad and Kabul have relied on

eyewitness, media or hospital numbers instead of the more common cluster-sampling interview techniques used in conflict zones like the first Gulf War, Kosovo or the Congo. The United Nations has a conflict of interest as a party to the military conflict, and acknowledged in a July 2009 U.N. human rights report footnote that “there is a significant possibility that UNAMA is under-reporting civilian casualties.”

In August, even the mainstream media derided a claim by the White House counter-terrorism adviser that there hasn't been a single “collateral,” or innocent, death during an entire year of CIA drone strikes in Pakistan, a period in which 600 people were killed, all of them alleged “militants.” As a specific explanation for the blindness, the Los Angeles Times reported April 9 that “Special Forces account for a disproportionate share of civilian casualties caused by western troops, military officials and human rights groups say, though there are no precise figures because many of their missions are deemed secret.”

STICKER SHOCK OF WAR

Among the most bizarre symptoms of the blindness is the tendency of most deficit hawks to become big spenders on Iraq and Afghanistan, at least until lately. The direct costs of the war, which is to say those unfunded costs in each year's budget, now come to \$1.23 trillion, or \$444.6 billion for Afghanistan and \$791.4 billion for Iraq, according to the National Priorities Project.

But that's another sleight-of-hand, when one considers the so-called indirect costs like long-term veteran care. Leading economists Joseph Stiglitz and Linda Bilmes recently testified to Congress that their previous estimate of \$4 to \$6 trillion in ultimate costs was conservative. Nancy Youssef of McClatchy Newspapers in D.C. — in my opinion, the best war reporter of the decade — wrote recently that “it's almost impossible to pin down just what the United States spends on war.” The president himself expressed “sticker shock,” according to Woodward's book, when presented cost projections during his internal review of 2009.

The Long War casts a shadow not only over our economy and future budgets but our innocent and unborn children's future as well. This is no accident, but the result of deliberate lies, obfuscations and scandalous accounting techniques.

We are victims of an information warfare strategy waged deliberately by the Pentagon. As Gen. Stanley McChrystal said much too candidly in a February 2010, “This is not a physical war of how many people you kill or how much ground you capture, how many bridges you blow up. This is all in the minds of the participants.” David Kilcullen, once the top counterinsurgency adviser to Gen. David Petraeus, defines “international information operations as part of counterinsurgency.” Quoted in *Counterinsurgency* in 2010, Kilcullen said this military officer's goal is to achieve a “unity of perception management measures targeting the increasingly influential spectators' gallery of the international community.”

This new war of perceptions, relying on naked media manipulation such as the treatment of media commentators as “message amplifiers” but also high-technology information warfare, only highlights the vast importance of the ongoing WikiLeaks whistle-blowing campaign against the global secrecy establishment. Consider just what we have learned about Iraq and Afghanistan because of WikiLeaks: Tens of thousands of civilian casualties in Iraq, never before disclosed; instructions to U.S. troops to not investigate torture when conducted by U.S. allies; the existence of Task Force 373, carrying out night raids in Afghanistan; the CIA's secret army of 3,000 mercenaries; private parties by DynCorp featuring trafficked boys as entertainment, and an Afghan vice president carrying \$52 million in a suitcase.

The efforts of the White House to prosecute Julian Assange and persecute Pfc. Bradley Manning in military prison should be of deep concern to anyone believing in the public's right to know.

The news that this is not a physical war but mainly one of perceptions will not be received well among American military families or Afghan children, which is why a responsible citizen must rebel first and foremost against The Official Story. That simple act of resistance necessarily leads to study as part of critical practice, which is as essential to the recovery of a democratic self and democratic society. Read, for example, this early martial line of Rudyard Kipling, the poet of the white man's burden: “When you're left wounded on Afghanistan's plains/ And the women come out to cut up what remains/ Just roll to your rifle and blow out your brains/And

go to your God like a soldier.” Years later, after Kipling's beloved son was killed in World War I and his remains never recovered, the poet wrote: “If any question why we died / Tell them because our fathers lied.”

A HOPE FOR PEACE

An important part of the story of the peace movement, and the hope for peace itself, is the process by which hawks come to see their own mistakes. A brilliant history/autobiography in this regard is Dan Ellsberg's *Secrets*, about his evolution from defense hawk to historic whistleblower during the Vietnam War. Ellsberg writes movingly about how he was influenced on his journey by meeting contact with young men on their way to prison for draft resistance.

The direct costs of the way, which is to say those unfunded costs in each year's budget, now come to \$1.23 trillion.

The military occupation of our minds will continue until many more Americans become familiar with the strategies and doctrines in play during the Long War. Not enough Americans in the peace movement are literate about counterinsurgency, counterterrorism and the debates about the “clash of civilizations”, the West versus the Muslim world.

The more we know about the Long War doctrine, the more we understand the need for a long peace movement. The pillars of the peace movement, in my experience and reading, are the networks of local progressives in hundreds of communities across the United States. Most of them are voluntary, citizen volunteers, always and immersed in the crises of the moment, nowadays the economic recession and unemployment.

This peace bloc deserves more. It won't happen overnight, but gradually we are wearing down the pillars of the war. It's painfully slow, because the president is threatened by Pentagon officials, private military contractors and an entire Republican Party (except the Ron Paul contingent) who benefit from the politics

and economics of the Long War.

But consider the progress, however slow. In February of this year, Rep. Barbara Lee passed a unanimous resolution at the Democratic National Committee calling for a rapid withdrawal from Afghanistan and transfer of funds to job creation. The White House approved of the resolution. Then 205 House members, including a majority of Democrats, voted for a resolution that almost passed, calling for the same rapid withdrawal. Even the AFL-CIO executive board, despite a long history of militarism, adopted a policy opposing Afghanistan. The president himself is quoted in *Obama's Wars* as opposing his military advisors, demanding an exit strategy and musing that he “can't lose the whole Democratic Party.” At every step of the way, it must be emphasized, public opinion in Congressional districts was a key factor in changing establishment behavior.

As for Al Qaeda, there is always the threat of another attack, like those attempted by militants aiming at Detroit during Christmas 2009 or Times Square in May 2010. In the event of another such terrorist assault originating from Pakistan, all bets are off: According to Woodward, the U.S. has a “retribution” plan to bomb 150 separate sites in that country alone there, and no apparent plan for The Day After. Assuming that nightmare doesn't happen, today's al Qaeda is not the al Qaeda of a decade ago. Osama bin Laden is dead, its organization is damaged, and its strategy of conspiratorial terrorism has been displaced significantly by the people-power democratic uprisings across the Arab world.

It is clear that shadow wars lie ahead, but not expanding ground wars involving greater numbers of American troops. The emerging argument will be over the question of whether special operations and drone attacks are effective, moral and consistent with the standards of a constitutional democracy. And it is clear that the economic crisis finally is enabling more politicians to question the trillion dollar war spending.

Meanwhile, the 2012 national elections present an historic opportunity to awaken from the blindness inflicted by 9/11. **SFBG**

After more than 50 years of activism, politics and writing, Tom Hayden is a leading voice for ending the wars in Afghanistan, Iraq, and Pakistan and reforming politics through a more participatory democracy.



ALERTS

By Oona Robertson
alert@sfbg.com

THURSDAY, SEPTEMBER 8

“Gavin Newsom: The Man, The Issues and the State of California”

In a conversation with Scott Shafer, host of KQED's California Report, Gavin Newsom will discuss his work as Lieutenant Governor. Newsom, who recently moved from his mayoral post in San Francisco to Sacramento, will voice his positions on California's most prevalent issues and his methods of getting California back on track. A reception will follow the conversation. 6:30-7:30 p.m., \$20 public, \$12 member, \$7 students, purchase tickets on website. The Commonwealth Club, 2nd floor 595 Market St., SF www.commonwealthclub.org

SATURDAY, AUGUST 10

Africa's Global Health Challenges

UC Berkeley's Center for Global Public Health, which has as its mission to educate, coordinate faculty research and facilitate the training of research for global health issues, is hosting an on campus event “Addressing Tomorrow's Health Challenges in Africa Today.” Speakers at the fundraiser include UC Berkeley faculty, members of the UC Berkeley School of Public Health and Center for Global Public Health, and the founder of the organization Collaborate for Africa. A keynote presentation “Avoiding The Next Great Humanitarian Catastrophe” by Malcolm Potts of the UC School of Public Health and networking reception will follow. 2-5 p.m., reservation requested Stephens Lounge, ASUC MLK Jr. Building, UC Berkeley Bancroft Way & Telegraph Ave., Berkeley www.facebook.com/event.php?eid=215984525111926

SUNDAY, SEPTEMBER 11

CodePINK 9/11 Peace Rally

On the 10th anniversary of the 9/11 attacks, commemorate the lives lost and declare peace with CodePink, an organization of women for peace, in an antiwar gathering. The event will take place on the Golden Gate Bridge. Participants will gather on both sides of the bridge, and then meet in the middle, stretching across the length of the bridge. 11 a.m.-1:30 p.m., free Gather at the North & South parking lots Golden Gate Bridge, SF (510)-540-7007 www.bayareacodepink.org

Sunday Streets

This month's edition of the San Francisco biking and community event will see street closures from Geary & Fillmore to Alamo Square, the Grove Street farmers market and the Panhandle. Besides the opportunity to bike on usually car-choked streets, the event will include free bike-related activities like bike rental, bike repair, a children's bike course, and a pedal powered stage. Other scheduled events include break dancing lessons, a square dance, and a roller disco. 11 a.m. — 4 p.m., free Western Addition Neighborhood North Panhandle, Alamo Square and Fillmore, SF <http://www.sundaystreetsf.com/> **SFBG**

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The activist: John Avalos, seen here at a rally to save KUSF, has a history of organizing and activism in the city. | GUARDIAN PHOTO BY KEENEY AND LAW

Team Avalos

As a mayoral candidate, Sup. John Avalos casts himself as a movement builder

By Rebecca Bowe
rebeccab@sfbg.com

When Supervisor John Avalos chaired the Budget & Finance Committee in 2009 and 2010, his office became a bustling place in the thick of the budget process. To gain insight on the real-life effects of the mayor's proposed spending cuts, Avalos and his City Hall staff played host to neighborhood service providers, youth workers, homeless advocates, labor leaders, and other San Franciscans who stood to be directly impacted by the axe that would fall when the final budget was approved. They camped out in City Hall together for hours, puzzling over which items they could live without, and which required a steadfast demand for funding restoration.

"One year, we even brought them into the mayor's office," for an eleventh-hour negotiating session held in the wee morning

hours, recounted Avalos' legislative aide, Raquel Redondiez. That move came much to the dismay of Steve Kawa, mayoral chief of staff.

Avalos, the 47-year-old District 11 supervisor, exudes a down-to-earth vibe that's rare in politicians, and tends to display a balanced temperament even in the heat of high-stakes political clashes. He travels to and from mayoral debates by bicycle. He quotes classic song lyrics during full board meetings, keeps a record player and vinyl collection in his office, and recently showed up at the Mission dive bar El Rio to judge a dance competition for the wildly popular Hard French dance party.

Yet casual observers may not be as familiar with the style Avalos brings to conducting day-to-day business at City Hall, an approach exemplified that summer night in 2010 when he showed up to the mayor's office flanked by grass-

roots advocates bent on preserving key programs.

"My role is, I'm an insider, ... but it's really been about bringing in the outside to have a voice on the inside," Avalos said in a recent interview. "People have always been camped out in my office. These are people who represent constituencies — seniors, recipients of mental health care, unions, people concerned about violence. It's how we change things in City Hall. It's making government more effective at promoting opportunities, justice, and greater livelihood." Part of the thrust behind his candidacy, he added, is this: "We want to be able to have a campaign that's about a movement."

That makes Avalos different from the other candidates — but it also raises a crucial question. Some of the most important advances in progressive politics in San Francisco have come not just from

electoral victories, but from losing campaigns that galvanized the left. Tom Ammiano in 1999 and Matt Gonzalez in 2003 played that role. Can Avalos mount both a winning campaign — and one that, win or lose, will have a lasting impact on the city?

WORKERS AND FAMILIES

No budget with such deep spending cuts could have left all stakeholders happy once the dust settled, but Avalos and other progressive supervisors did manage to siphon some funding away from the city's robust police and fire departments in order to restore key programs in a highly controversial move.

"There's a Johnny Cash song I really like, written by Tom Petty, called 'I won't back down.' I sang it during that time, because I didn't back down," Avalos said at an Aug. 30 mayoral forum hosted by the Potrero Hill Democratic Club. "We made ... a symbolic

cut, showing that there was a real inequity about how we were doing our budgets. Without impacting public safety services, we were able to get \$6 million from the Fire Department. A lot of that went into Rec & Park, and health care programs, and to education programs, and we were able to ... find more fat in the Police Department budget than anybody had ever found before, about \$3 million."

Last November, Avalos placed a successful measure on the ballot to increase the city's real-estate transfer tax, which so far has amassed around \$45 million in new revenue for city coffers, softening the blow to critical programs in the latest round of budget negotiations. "Without these measures that community groups, residents, and labor organizations worked for, Mayor Ed Lee would not have been able to balance the budget," Avalos said.

More recently, he emerged as a champion of the city's Local Hire Ordinance, designed as a tool for job creation that requires employers at new construction projects to select San Francisco residents for

half their work crews, to be phased in over the next several years. That landmark legislation was a year in the making, Redondiez said, describing how union representatives, workers, contractors, unemployed residents of Chinatown and the Bayview, and others cycled through Avalos' City Hall office to provide input.

His collaborative style stems in part from his background. Avalos formerly worked for Service Employees International Union Local 1021, where he organized janitors, and served as political director for Coleman Advocates for Children & Youth. He was also a legislative aide to former District 6 Sup. Chris Daly, who remains a lightning rod in the San Francisco political landscape.

Before wading into the fray of San Francisco politics, Avalos earned a masters degree in social work from San Francisco State University. But when he first arrived in the city in 1989, with few connections and barely any money to his name, he took a gig at a coffee cart. He was a Latino kid originally from Wilmington,

Calif. whose dad was a longshoreman and whose mom was an office worker, and he'd endured a climate of discrimination throughout his teenage years at Andover High in Andover, Mass.

Roughly a decade ago, Avalos and a group of youth advocates were arrested in Oakland following a protest against Proposition 21, which increased criminal penalties for crimes committed by youth. Booked into custody along with him was his wife, Karen Zapata, whom he married around the same time. She is now a public school teacher in San Francisco and the mother of their two children, ages 6 and 9, both enrolled in public schools.

"John has consistently been a voice for disenfranchised populations in this city," said Sharen Hewitt, who's known Avalos for more than a decade and serves as executive director of The Community Leadership Academy & Emergency Response Project (CLAER), an organization formed to respond to a rash of homicides and alleviate violence. "He understands that San Francisco is at a

major turning point in terms of its ability to keep families and low-income communities housed. With the local hiring ordinance, most of us who have been working around violence prevention agree — at the core of this horrible set of symptoms are root causes, stemming from economic disparity."

Asked about his top priorities, Avalos will invariably express his desire to keep working families rooted in San Francisco. District 11, which spans the Excelsior, Ingleside, and other southeastern neighborhoods, encompasses multiracial neighborhoods made up of single-family homes — and many have been blunted with foreclosure since the onset of the economic crisis.

"Our motto for building housing in San Francisco is we build all this luxury housing — it's a form of voodoo economics," Avalos told a small group of supporters at a recent campaign stop in Bernal Heights. "I want to have a new model for how we build housing in San Francisco. How can we help [working-class homeowners] modify their loans to make it more

flexible, so they can stay here?" He's floated the idea of creating an affordable housing bond to aid in the construction of new affordable housing units as well as loan modifications to prevent foreclosures.

"That's what is the biggest threat to San Francisco, is losing the working-class," said community activist Giuliana Milanese, who previously worked with Avalos at Coleman Advocates for Youth and has volunteered for his campaign. "And he's the best fighter. Basically, economic justice is his bottom line."

Tenants Union director Ted Gullicksen gave Avalos his seal of approval when contacted by the Guardian, saying he has "a 100 percent voting record for tenants," despite having fewer tenants in his district than some of his colleagues. "David Chiu, had he not voted for Parkmerced, could have been competitive with John," Gullicksen said. "But the Parkmerced thing was huge, so now it's very difficult to even have David in same ballpark. Dennis [Herrera] has always taken the right positions — but he's never

had to vote on anything," he said. "After that, nobody comes close."

CASH POOR, COMMUNITY RICH

There's no question: The Avalos for Mayor campaign faces an uphill climb. Recent poll figures offering an early snapshot of the crowded field peg him at roughly 4 percent, trailing behind candidates with stronger citywide name recognition like City Attorney Dennis Herrera or the incumbent, Mayor Ed Lee, who hasn't accepted public financing and stands to benefit from deep-pocketed backers with ties to big business.

Yet as Assembly Member Tom Ammiano phrased it, "he's actually given progressives a place to roost. He doesn't pussy-foot around on the issues that are important," making him a natural choice for San Francisco voters who care more about stemming the tides of privatization and gentrification than, say, rolling out the red carpet for hi-tech companies.

One of Avalos' greatest challenges is that he lacks a pile of campaign cash, having received

CONTINUES ON PAGE 12 >>



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Avalos CONT.

less than \$90,000 in contributions as of June 30, according to an Ethics Commission filing. "He can't call in the big checks," said Julian Davis, board president of Booker T. Washington Community Service Center, "because he hasn't been doing the bidding of big business interests." A roster of financial contributions filed with the Ethics Commission shows that his donor base is comprised mainly of teachers, nonprofit employees, health-care workers, tenant advocates, and other similar groups, with almost no representatives of real-estate development interests or major corporations.

Despite being strapped for cash, he's collected endorsements ranging from the Democratic County Central Committee, to the Harvey Milk Democratic Club, to the city's largest labor union, SEIU 1021; he's also won the backing of quintessential San Francisco characters such as renowned author Rebecca Solnit; San Francisco's radical bohemian poet laureate, Diane di Prima; and countercultural icon Diamond Dave.

While some of Avalos' core supporters describe his campaign as "historic," other longtime political observers have voiced a sort of disenchantment with his candidacy, saying it doesn't measure up to the sweeping mobilizations that galvanized around Gonzalez or Ammiano. Ammiano has strongly endorsed Avalos, but Gonzalez — who now works for Public Defender (and mayoral candidate) Jeff Adachi — has remained tepid about his candidacy, stating publicly in an interview on Fog City Journal, "I like [Green Party candi-

date Terrie Baum] and John fine. I just don't believe in them."

Ironically, Sup. Sean Elsbernd, often Avalos' political opposite on board votes, had kinder words for him. "John is intelligent, John is honest, and John has integrity," Elsbernd told the Guardian. "I don't think he knows the city well enough to serve as chief executive ... but I've seen the good work he's done in his district."

Meanwhile, Avalos is still grappling with the fallout from the spending cut he initiated against the police and fire departments in 2009. Whereas those unions sent sound trucks rolling through his neighborhood clamoring for his recall from office during that budget fight, the San Francisco Police Officers Association (SFPOA), the San Francisco Fire Fighters union, and the plumbers' union, Local 38, have teamed up now that Avalos is running for mayor to form an independent expenditure committee targeting him and Adachi, a latecomer to the race.

"We'll make sure we do everything we can to make sure he never sees Room 200," SFPOA President Gary Delagnes told the Guardian. "I would spend as much money as I could possibly summon to make sure neither ever takes office." Delagnes added that he believes the political makeup of San Francisco is shifting in a more moderate direction, to Avalos' disadvantage. "People spend a lot of money to live here," he said, "and they don't want to be walking over 15 homeless people, or having people ask them for money."

If it's true that the flanks of the left in San Francisco have already been supplanted with wealthy residents whose primary concern is that they are annoyed by the sight of destitute people, then more



Avalos in Balmy Alley. | GUARDIAN PHOTO BY KEENEY AND LAW

has already been lost for the progressive movement than it stands to lose under the scenario of an Avalos defeat.

THE GREAT PROGRESSIVE HOPE?

Despite these looming challenges, the Avalos campaign has amassed a volunteer base that's more than 1,000 strong, in many cases drawing from grassroots networks already engaged in efforts to defend tenant rights, advance workplace protections for non-union employees, create youth programs that aim to prevent violence in low-income communities, and advance opportunities for immigrants. According to some volunteers, linking these myriad grassroots efforts is part of the point. Aside from the obvious goal of electing Avalos for mayor, his supporters say they hope his

campaign will be a force to re-energize and redefine progressive politics in San Francisco.

"All the candidates that are running are trying to appeal to the progressive base," Avalos said. But what does it really mean? To him, being progressive "is a commitment to a cause that's greater," he offered. "It's about how to alter the relationship of power in San Francisco. My vision of progressivism is more inclusive, and more accountable to real concerns."

N'Tanya Lee, former executive director of Coleman Advocates, was among the people Avalos consulted when he was considering a run for mayor. "The real progressives in San Francisco are the folks on the ground every day, like the moms working for public schools ... everyday families, individual

people, often people of color, who are doing the work without fanfare. They are the unsung heroes ... and the rising progressive leaders of our city," she said. "John represents the best of what's to come. It's not just about race or class. It's about people standing for solutions."

When deciding whether to run, Avalos also turned to his wife, Zapata, who has held leadership positions in the San Francisco teacher's union in the past. She suggested rounding up community leaders and talking it through. "The campaign needed to be a movement campaign," Zapata told the Guardian. "John Avalos was not running because he thought John Avalos was the most important person in the world to do this job. Our question was, if John were to do this, how would it help people most affected by economic injustice?"

Hewitt, the executive director of CLAER, also weighed in. "My concern is that he has been painted as a leftist, rooted in some outdated ideology," she said. "I think [that characterization] is one-dimensional, and I think he's broader than that. My perception of John is that he's a pragmatist — rooted in listening, and attempting to respond."

Others echoed this characterization. "He doesn't need to be the great progressive hope," said Rafael Mandelman, an attorney who ran as a progressive in District 8 last year. "If people are looking for the next Matt Gonzalez, I'm not sure that's what John is about. He's about the communities he's representing."

As to whether or not he has a shot at victory, Mandelman said, "It's a very wide field, and I think John is going to have a very strong base. I think he will get enough first-choice votes to be one of the top contenders. And with ranked choice voting, anything can happen." **SFBG**

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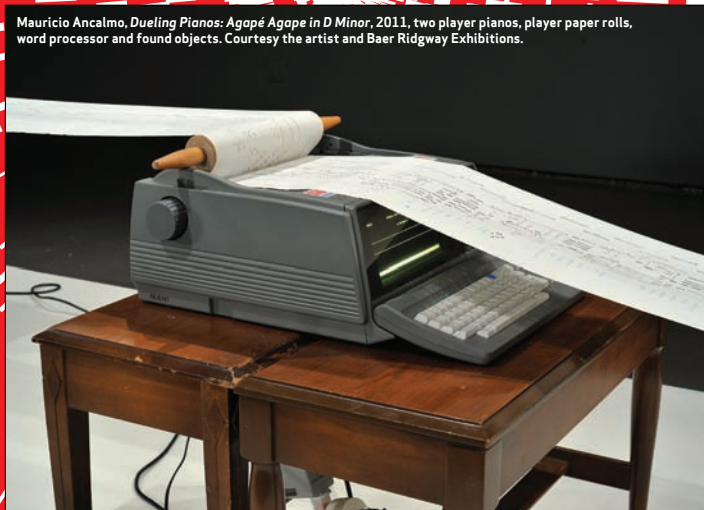
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High Times editor Danny Danko captures “mythical, clandestine” grow operations to inspire weed growers, while the Vapor Room posts high definition glamour shots to inspire bud sales.

OUTDOOR PHOTO BY DANNY DANKO/COURTESY HIGH TIMES; CLOSE-UP PHOTO RYNO BARELA/COURTESY VAPOR ROOM



Pot shots

By Caitlin Donohue
caitlin@sfbg.com

HERBWISE High Times senior cultivation editor Danny Danko remembers how a photo from the early 1990s changed his life.



It was a shot by weed photographer Andre Grossman, entitled “Field of Dreams”: an aerial view of a corn field south of the Mason-Dixon line that had 300 marijuana plants growing in its midst.

It was owned by a man that High Times referred to as the Dirt Farmer, and it opened Danko’s eyes to what was possible with the plant.

“This was before the days of these massive open air gardens,” Danko told the Guardian in a recent phone interview. “It definitely is one of those images that is worth a thousand words. It shows you the possibilities are endless when it comes to growing.”

Danko handles High Times’ marijuana growing section. He writes the magazine’s annual top 10 strains list, covers the Cannabis Cup and other weed events, and sources articles and photographs for his rag, giving him the opportunity to sample some of the kind-est bud photos from around the world. He also takes his own photos when the shoot is, as he calls it, “sensitive. Sometimes people don’t

want anyone besides me to come to their space.”

These days “potography” means big business. The Dirt Farmer’s leafy greens would hardly be seen as revolutionary in the era of indoor, outdoor, and greenhouse gardens across the world.

“The fact is, you can grow it on your windowsill,” says Danko, who sees part of High Times’ mission as encouraging the home gardener to produce cannabis for their community, or “to make [cannabis] something people grow in their garden and share with their friends.”

Search the Internet and you’ll see shots of strains so high def that the trichomes – THC crystal formations – resemble glowing deep sea bottom feeders. There’s 3D imaging that yields 360 degree views of your prospective nug, and artsy shots of Brigitte Bardot types and their bongs on unmade beds.

For his publication’s issues, glossy yearly calendars, and strain guidebook, Danko says that the importance of weed photography can hardly be underestimated. “We publish photography of things you don’t get to see,” he says. “Plants growing in their natural habitat; mythical, clandestine spaces. We’re the National Geographic of pot,” he pauses. “Or maybe the Playboy.”

In the Bay, local businesses are discovering ways to harness the power of nug porn. At the Vapor

Room, staff member Ryno Barela has set up a small studio space in the back of the dispensary equipped with a light box and other lighting tools so he can shoot strains that have recently arrived or that are being featured on the menu. He posts his images on the Vapor Room’s social networking sites, and on the dispensary’s iPhone-Droid application that works as a guide to current inventory for patients and is updated daily.

“Once we started doing it, we realized how powerful the photography of cannabis is,” Barela told the Guardian. “You put a picture of something that looks amazing and within an hour, five people come through that ‘saw it on Facebook.’”

It’s the cannabis equivalent of a late night TV ad for quarter pounders – only it’s not just about activating salivary glands. “It’s beautiful and you can fantasize about smoking it,” says Barela. “But a trained eye can tell a lot.” The trichome structure and coloration, he says, give away lots of information about bud types.

But he says he’s not going for the centerfold gloss of High Times. “We really focus on what it looks like in actuality so that it looks the same when you come into the shop.” Like “Field of Dreams,” he’s showing smokers the scope of the burgeoning world of cannabis – only his shots are live action reports of what’s on offer around the corner. **SFBG**

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Sep. 09 at the de Young



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- > **DANCE** to live music by the John Santos Sextet.
- > **ENJOY** the new interdisciplinary project of *Teobi is Dreaming* by Artist Fellow Todd Brown. In the Koret Auditorium at 7:15 pm; seating is on a first-come, first-served basis.
- > **VISIT** the Artist Fellows Hub for a hip-hop theater experience with Campo Santo and Felonious. In the Kimball Education Gallery from 6–8:30pm.
- > **CREATE** your own piece of art inspired from the Picasso exhibition.

Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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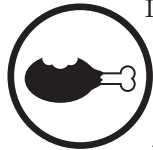
GUARDIAN PHOTO BY RORY MCNAMARA



Grand ole okra

By Paul Reidinger
paulr@sfbg.com

DINE It does make a difference, I must say, when you step into a restaurant and find the people at the host's station smiling and nodding at you, riffing



their stack of menus before showing you to your table — instead of not. The last time I made an attempt on Citizen Cake, a few years ago, at lunchtime, I found myself confronted by a rather steely-eyed maitre d' who advised me, in a spirit of what I took to be barely suppressed glee, that there was no possibility of seating my party of two even though the restaurant was all but empty. I left and did not look back.

If only for a marked change in tone, the Boxing Room, which opened recently in Citizen Cake's old haunt at the corner of Gough and Grove, is a welcome turning of the page. Just as welcome is the remodel of what was once a shirt factory into a wonder of woodiness, from the ceiling of exposed joists to the impressive swaths of sauna-like blond paneling along the rear wall. Best of all is the long, sinuous bar in place of Citizen Cake's boxy, glass-and-steel dessert cases; the bar's reassuring jiggle, like a well-banked S-curve on a freeway, softens the hard, high angles of the space. And

while the floor (of poured concrete) is of a cold hardness that usually means reverberant noise, that isn't the case here. Even when the restaurant is nearly full, it's possible to have a pleasant conversation without having to raise your voice.

Are there bitter cold nights in New Orleans? The Boxing Room is one of the latest entrants in what seems to be spate of bayou-themed spots in our chilly city. As at Roy's, I felt a slight dissonance in eating the food of some faraway warm place while awaiting the little tongues of clamminess that would slither into the dining room every time somebody came in the front door. (The front door is gorgeous, incidentally, a masterwork of glass and iron, but very heavy and unwieldy.) The restaurant belongs to the Absinthe group, and the chef is Justin Simoneaux, whose name speaks for itself, at least if you speak French.

The obvious question is how Boxing Room's food stacks up against that of Criolla Kitchen, the new, Louisiana-accented successor to Baghdad Cafe in the Castro. As we might expect, there is considerable overlap, including red beans, handlings of mirliton (the cucumber relative), various versions of the po'boy, and fried chicken. The cooking of the Mississippi Delta is well-defined and has, for North America, deep historical roots. If there's a meaningful difference between the two

menus, it's probably Boxing Room's upmarketiness; a couple of the main dishes pop the \$20 boundary.

But most of them don't, and the tapas-like nibbles called lagniappe are just \$5 each. (This might be a small joke, since the word supposedly means, more or less, "gift." Maybe the modest charge is the equivalent of shipping and handling.) Of these, the one that particularly caught our eye was the small cast-iron pot of Cajun boiled peanuts. We were expecting something flamingly spicy — *Cajun* is one of those words — and were surprised to find the legumes mildly seasoned and rather soggy, like the bits of wood that splinter from old decks in rainy weather. At first this was disappointing, but in true bar-food fashion, the peanuts built up a subtle momentum and, by the end, were nearly addictive.

You may have had grilled Monterey Bay squid (\$9) before, but you probably haven't had it like this — with tasso (a form of spicy cured pork), fried okra, and aioli made with roasted garlic, all of it brought together into a voluptuous faux-stew. Just as good, if more conventional, was a little cast-iron pot of red beans and sausage (\$6) — all the cast-iron pots, incidentally, amount to a small detail that makes a big impression — while a green-tomato ratatouille (\$5) seemed underpowered, though beautifully diced.

Apart from the occasional small

smear of foie gras, I don't think I've ever eaten a savory item as rich as the fried oyster po'boy (\$18). The quite large oysters had been battered with corn meal and slathered with mayonnaise before being snuggled between slices of fabulously fresh baguette — a kingly sandwich. The throw weight was increased slightly by a small litter of hushpuppies on the side.

"Gumbo" is derived from the West African word for "okra," and there was okra aplenty in the gumbo (\$9), along with andouille coins and shreds of chicken in a thick, smoky broth. Okra is like cilantro: You either love or hate its unmistakable flavor. As I happen to love it, I loved this gumbo. But it isn't for doubters.

The dessert menu includes beignets (\$7), and they're fine — shaped like hamantaschen here. A livelier choice would be the pralines and cream (\$7), a sundae of vanilla ice cream embellished with chunks of praline, candied almonds, and little squares of blondie bar — a ghost of pastries past? **SFBG**

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Ativanitude

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS Some people wanted closure, so we went around the circle and each said what we got out of our 10 days of writerly camaraderie, intense productivity, and snorkeling. OK, chicken farmer, here's where you thank the people who brought you here and lick the asses of all the new, important writerly friends you've made, I thought.

Which should have been easy, because I did love my new friends and got a shitload of good work done in Mexico; but exhaustion and head problems got the better of me, and by the time my turn came the circle was already aslosh with gratitude, spinning its wheels in good vibes and wonderfulness. I was suffocating. I was drowning. I was dizzy. And it was my turn to say what I got out of it.

"An ear infection!" I said.

If I'd have stopped there it would have been funny, but I'd been out of my stomach for four days and couldn't stop bitching and whining: My head felt like it was going to explode every time I nodded, the smell of toast made me want to puke, and if I bent down to scratch a mosquito bite I would pass out, I was so dizzy. How the hell was I supposed to get in the van that was taking us all to the airport next morning, let alone fly in an airplane at 39,000 feet with entirely clogged ears? Did anyone have any decongestants?

Heads shook in sympathy. People promised to check their pill collections before going to bed.

"The food was really really good," I added.

Then it wasn't my turn to speak anymore, and the circle continued to gush toward closure. Hard to say how many enemies I'd made, but — since everything else in the world is hard to say, too — hey, who's counting?

At the airport, I wasn't the only one having a nervous breakdown. Irene was scheduled to land in New York at the same time some of us were. The East Coast was closed. Flights to other places were full. And, worse, the Starbucks where we awaited our fates was playing squirrely jazz.

I set up a little Ativan dispensary at our table. See, here's where being a complete spaz comes in handy: I'd been tracking the hurricane for half a week, and had already changed my return trip from JFK to Pittsburgh. So all I had to worry about was my head exploding before reaching cruising altitude.

It didn't!

Hard to say
how many enemies
I'd made, but hey,
who's counting?

Hedgehog was waiting for me at the bottom of the escalator by baggage claim, big smile. She'd left her stupid movie one day early, drove to Pittsburgh, and got us a nice hotel room near the airport and even nearer to one of the satellite Primanti Bros. To which she immediately whisked me for a pastrami and French fry sandwich and a romaine salad, also with French fries. As if I weren't loopy enough already.

"Not as good as Giordano's," I declared, "but better than the original Primanti."

The fizzy water did not have French fries in it.

Hedgehog set a half-full bottle of West Indies Creole habanero sauce on the table between us. "I didn't know what you're supposed to take with you in an evacuation," she said, "but I grabbed this."

"I like your style," I said, putting it mildly while pouring my favorite hot sauce all over everything.

"You did the right thing."

She liked my ativanitude, she said.

And we went to our hotel room, made loopy love, and then drove back to New York next day. We have dinner plans, nephew-related weddings, baseball tickets, and state fairs to take care of, so won't be back home home until next month, but the new Giordano's is already open where Ti Couz was, 16th and Valencia.

So my question to you, Mr. Earl Butter, is, "Why the hell are you still eating at Valencia Pizza & Pasta?" **SFBG**



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WEDNESDAY SEP.7

MUSIC

The Jim Jones Revue

On its new album, *Burning Your House Down*, the Jim Jones Revue has seemingly perfected its rowdy mix of 1950s rock ‘n’ roll and MC5-esque blues-punk. The London five-piece debuted in 2004 with a ramshackle garage rock style and a series of blistering live sets that won over the likes of Liam Gallagher and Jim Scavunos (Nick Cave & The Bad Seeds, Grinderman) — Scavunos produced the group’s new LP. The band’s relentless Jerry Lee Lewis-style piano twinkling, punk rock guitars, and rockabilly drumming, coupled with Jones’ intense vocal delivery (an endearing mix of Little Richard yelps and Motorhead gravitas) has earned it a reputation as one of the UK’s can’t miss live acts.

(Landon Moblad)

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MUSIC

Christian Marclay

The mad genius-artist-composer-filmmaker who recently unleashed *The Clock*, an astonishingly well made 24-hour-long film collage on Los Angeles, is one of the highlights of an already awesome San Francisco Electronic Music Festival this year. Marclay, who was actually born just outside of San Francisco in San Rafael, before emigrating to Switzerland as a child, is a master of mesmerization. The sonic tapestries he creates with records were the precursors to turntablism, albeit a more avant-garde version than what has been popularized by DJs in the past several decades, and continue to transcend the boundaries of music and performance. The collage of sounds rendered by Marclay may seem cacophonous, but a hypnotizing rhythm always lurks just below the surface, ready to suck you in if you only let it. (Cooper Berkmoeyer)

With Shelley Hirsch, Zachary Watkins, and Jessica Rylan
8 p.m., \$16
Brava Theater
2781 24th St., SF
(415) 641-7657
www.sfmfm.org



MUSIC

Iris DeMent

Sweet is the voice of Iris DeMent, whose Pentecostal parents kept her singing gospel even after they moved from Arkansas to Orange County. DeMent rolled her complex feelings towards the old time religion into one of the finest opening shots of any debut album: “Let the Mystery Be,” a Marilynne Robinson novel in the shape of a country song. She’s only recorded three albums since that first *Infamous Angel* (1992), but her songs still radiate hard-won wisdom and calm in concert. She kept the Hardly Strictly Bluegrass hillside hushed a few years ago, and one imagines tonight’s show at the Great American will be far more intimate. (Max Goldberg)

With Kiyoshi Foster
8 p.m., \$35
Great American Music Hall
859 O’Farrell, SF
(415) 885-0750
www.gamh.com

MUSIC

Down

When Hurricane Katrina hit New Orleans in 2005, the devastation was near total. In the wake of the storm, different people coped in different

ways. Down used the harrowing experience as inspiration for its most recent album, *III: Over the Under*, soulful slab of stoner metal that helped excise some of the emotional pain. Drawing on the talents of NOLA metal stalwarts Kirk Weinstein, Phil Anselmo, Pepper Keenan, and Jimmy Bower, the super-group has stayed on tour, shouting out its heavy, Southern Rock-influenced sound in defiance of disaster. (Ben Richardson)

With In Solitude, Ponykiller
8 p.m., \$25
The Regency Ballroom
1300 Van Ness, SF
www.theregencyballroom.com
(415) 673-5716

SATURDAY SEPT. 10

EVENT

Ghirardelli Chocolate Festival

With a name that is among the most synonymous in the world for delicious chocolate, Ghirardelli has been making tasty treats in San Francisco since 1852 — a long standing tradition that has been joined in recent years by the annual Ghirardelli Square Chocolate Festival, a two-day fete where visitors can sample a wide variety of scrumptious confections from both the famous

host company, along with more than 30 other vendors and producers. A variety of cooking demonstrations and live entertainment are also on tap for this sweet event that benefits Project Open Hand. (Sean McCourt)

Through Sun/11, noon-5 p.m., \$20 for 15 tastings
Ghirardelli Square
900 North Point St., SF
(415) 775-5500
www.ghirardellisq.com

MUSIC

Rancid

Now twenty years into an impressively steady career, Rancid continues to make a uniquely identifiable version of punk rock that sounds entirely uninterested in modern spins on the genre. The East Bay-born group flirted with the mainstream with hits like “Ruby Soho” and “Time Bomb,” but its catalog goes far deeper than those pop-punk radio gems. From the early skate punk of *Let’s Go*, to the late period Clash-aping *Life Won’t Wait*, to the fiery hardcore influences of its self-titled release in 2000, Rancid has cemented itself over the years as one of the essential bands to emerge from the punk revival of the 1990s. (Landon Moblad)



With H2O and DJ J & Nicki Bonner
8 p.m., \$24
The Warfield
982 Market, SF
(415) 354-0900
www.thewarfieldtheatre.com

MUSIC

Balkans

The swallow-hard, pleading vocals of Balkans — which invoke the Strokes' Julian Casablancas — occasionally sounds slurred, like perhaps the singer who owns those pipes knocked back a few. And who know, maybe he did. The band is after all said to be influenced by its Atlanta-home-town compatriots the Black Lips — known for destructive antics at live shows. And in a recent interview with video platform Noisey (curated by VICE), Balkans and fans did claim the band has set off fireworks, thrown raw meat, and bled on guitars during shows. Regardless of such stories, it doesn't get in the way of the music. The fresh-faced 20-somethings, buddies since childhood, spin fuzzy '60s pop-infused garage rock with jangly guitars — gaining comparisons to both the Walkmen and Television. Those equivalences alone are enough to want to grab a beer. **(Emily Savage)**

With PS I Love You
9:30 p.m., \$10



Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

MUSIC

Totomoshi

Totomoshi has always defied categorization. The band, led by the baleful singing and scrabbling guitar of Antonio Aguilar, relies on a rock-solid rhythm section comprised by bassist Meg Castellanos and drummer Chris Fugitt to round out its idiosyncratic hard-rock sound. New album *Avenger* includes guest spots by Mastodon's Brent Hinds, the Melvin's Dale Crover, and Neurosis' Scott Kelly, which should give you some idea of what's in store. Catching them in El Rio's intimate back room will be a great opportunity to see the band putting it's best foot forward for a hometown crowd. **(Richardson)**

With Hot Fog, Belligerator
9 p.m., \$8
El Rio
3158 Mission, SF
415-282-3325
www.elriosf.com

SUNDAY SEPT. 11

MUSIC

Slim Cessna's Auto Club

After a week-long, whiskey-

fueled bender that leaves you half dead and nearly broke in a seedy motel room just outside of New Orleans, a sudden concern for your spiritual well being drives you into the dusky sunlight in search of salvation. Bleary eyed and still drunk, you stumble across a small Pentecostal church on an empty street populated by shuttered storefronts and a lone dog. A sign outside reads: "DIVINE HEALING. LIVE MUSIC. SNAKES." Figuring you've got nothing to loose, really, you open the door. The healing is neat, you guess, and hey, who doesn't love snakes, but the music is like nothing you've ever heard before. It's like Johnny Cash performing an exorcism on Spencer Moody: Slim Cessna's Auto Club (that's who played, you later find out) put on one of the best damn shows you've ever seen and leaves you grinning . . . but still damned. **(Berkmoyer)**

With the Ferocious Few and Tiny Televisions
9 p.m., \$12
Bottom of the Hill
1233 17th Street
San Francisco, CA
(415) 621-4455
www.bottomofthehill.com



TUESDAY SEPT. 13

MUSIC

Teen Daze

Ambient pop can go one of two ways; this one goes the right way. True to its name, Teen Daze, sounds as if it he creates music under the lush and youthful haze of teenage emotion. Stretched out in bed, it's music for you to toss and turn to, giant headphones attached to your head, wrapped in heady thoughts of loves gone by, slight trickles of keyboard optimism bursting over pillowy ambient clouds and pangs of sorrow. Presented by Epicsauce.com and Yours Truly, the show marks the release of the Vancouver, British Columbia-based synth musician's newest record, *A Silent Planet* on Waaga Records. Throw on an oversized sweat-shirt and let your thoughts get the better of you. **(Savage)**

With Yalls, Speculator
8 p.m. \$6
Public Works
161 Erie, SF
(415) 932-0955
www.publicsf.com

MUSIC

The Vibrators

It's the Vibrators! The 16-year-old with a safety pin through his cheek and Clorox in his hair that

lives at the center of all that is still good in your heart demands that you go see them! Formed in London in 1976, the Vibrators was one of Britain's first punk bands and 35 years later it's also one of the longest lasting. Although numerous line-up changes have reduced the band to only one original member, drummer John 'Eddie' Edwards, the current three-piece line up can still tear through classics like "Baby, Baby" and "Whips and Furs" with the energy of the good ol' days of punk and the precision that comes with three odd decades of practice. **(Berkmoyer)**

With the Meat Sluts, Sassy!!! and Elected Officials
9 p.m., \$8
The Knockout
3223 Mission, SF
(415) 550-6994
www.theknockoutsf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1)The Jim Jones Review (see Weds/7); (2) Lang Lang at the SF Symphony Free 100th Birthday Celebration (see Thurs/8); (3) Iris DeMent (see Fri/9); (4) Rancid (see Sat/10); (5) Balkans (see Sat/10); (6) Totomoshi (see Sat/10); (7) Teen Daze (see Tues/13)

THE JIM JONES REVIEW PHOTO BY STEVE GULLIC; LANG LANG PHOTO BY DETLEF SCHNEIDER; RANCID PHOTO BY ROB NAPLES

arts + culture

Space oddity: David Bowie (at right, with Candy Clark) in *The Man Who Fell to Earth*.

LEFT PHOTO COURTESY BFI; RIGHT PHOTO COURTESY RIALTO PICTURES/STUDIOCANAL



Roeg, warrior

A new print of *The Man Who Fell to Earth* tugs the offbeat director back into the spotlight

By Dennis Harvey
arts@sfbg.com

FILM It's grown obvious in ways it couldn't have been originally that from 1970 to 1980 Nicolas Roeg was the most adventuresome English director, even if then as now his work seems less "British" than just about any colleague you could name. Perhaps not quite knowing where he was coming from — in any sense — made *Performance* (1970), *Walkabout* (1971), *Don't Look Now* (1973), *The Man Who Fell to Earth* (1976), and *Bad Timing* (1980) messy, strange, and interesting in ways that then felt borderline gimmicky, as disjointed as they were deliberately dislocative. Yet all those qualities have helped the films age beautifully. In fact they've scarcely dated at all, perhaps because their lateral rather than linear storytelling, seemingly contrary audio and visual cues, and pervasive cultural unease reflect a mind-set familiar enough now but very strange those decades ago.

That remarkable run comes to mind because of *Earth's* return in a newly struck 35th anniversary print that offers the complete 139-minute "director's cut." That version has in fact been available for years — the heavily-cut original U.S. theatrical release is doubtless harder to find now — but remains full of surprises. Even after so long a span, it's a science fiction movie unconventional enough to annoy the hell out of many professed sci-fi film fans. But then their template was formed the next year by *Star Wars* (1977), then shortly thereafter by *Alien* (1979) — two expressions of sci-fi rooted in comic books and '50s monster movies respectively, spawning innumerable imitations since equally focused on action over ideas.

The Man Who Fell to Earth, stubbornly, has no interest in spaceships, let alone battles or creatures. Instead, its subject is human society, which from the title character's viewpoint really is nothing for our planet to brag about. It's still an alien piece of filmmaking because Roeg wants us to view earthly life with fresh eyes that gradually dim from amused

curiosity to the cynicism of a reluctant émigré forced into permanent residency in a land he despises.

In his first major film role, David Bowie plays Thomas Newton, who turns up in the American Southwest out of the blue — no one realizes at first quite how literally — with ideas for "toys" of extraordinary technological advancement that quickly make him a very, very wealthy man. Amassing money seems to be his only real interest, toward a goal he eventually reveals to hand-picked confederates including patent attorney Buck Henry and technician Rip Torn, plus singularly dim companion Mary-Lou (Candy Clark). That goal is constructing a space vehicle capable of returning Newton to his planet, which is dying from drought. (Our protagonist's decline is charted in his changing beverage choices, from precious water to the cheap consolation of alcohol.) He intends no harm. But despite all efforts at evading notice, he inevitably attracts invasive government attention as a freak of potential scientific, capitalist, or militaristic use.

Taking considerable liberties with Walter Tevis' novel, Paul Mayerberg's screenplay and Roeg's direction enlarge several subsidiary characters, add a number of new incidents, and minimize Newton's backstory. Yet when *Earth* was first released in the U.S., its 20-minutes-shorter edit removed much of the more outré inventions — including a whole lotta sex scenes, mostly between college prof Torn and myriad female students — oddly re-asserting the story's science-fiction emphasis.

Yet what remains fascinating about the film, beyond Bowie's silvery performance and Roeg's arresting stylistic strategies, is that it's every bit as much a stunned observation of mid-decade middlebrow Americana as the same year's *Nashville*. Like a Tibetan monk transplanted to a papier-mâché dinosaur theme park, Newton is agog at a vigorous garishness that's as invasive as the probes eventually stuck into his body. Chocolate chip cookies, evangelical hysteria, Elvis musicals, and Mary-Lou's ever-changing hairdos are all an equal amazement to him. The people around him age decades, but he never

does, and strangely neither does the culture; when Clark and Torn visit a record store in their twilight years, it's still selling Jim Croce records to Me Decade longhairs. Newton's tragic fate is to be trapped in a space-time warp of alien triviality.

Famously crossing over to direction from cinematography (on movies like 1967's *Far From the Madding Crowd* and 1968's *Petulia*), Roeg brought a sensibility to his own projects that owed less to film and theater than to modern still photography, experimental cinema, and the literary avant-garde. Before anyone else thought likewise, his soundtracks felt like wildly unpredictable (but apt) mix tapes.

None of his features strictly fit any genre they're aligned to, when there is one. *Don't Look Now* is less interested in the supernatural than the psychological deterioration of a marriage. *Bad Timing* is still under appreciated as the decade's more disturbing follow-up to *Last Tango in Paris* (1972), wherein male control of the female sex object grows increasingly desperate and destructive. *Performance*, co-directed with the late Donald Cammell, was supposed to be a Swinging London snapshot a la *Blow-Up* (1966) — fashionable, arty, a little kinky, with Mick Jagger acting as lure. It turned out such a druggy, gender-bending mindfuck that Warner Bros. initially refused to release it. A processing lab destroyed some "obscene" footage without permission; even without that, audiences walked out, demanded refunds, even vomited. *Performance* no longer shocks, but it's still subversive.

After 1980, Roeg's output grew steadily less compelling. After years of silence suddenly there was 2007's *Puffball: The Devil's Eyeball*, a serio-comic semi-fantasy curio based on a Fay Weldon novel. No one saw it; they didn't miss much. At 82, it's quite possible Roeg won't make another feature. Yet that single decade of remarkable work still points forward, and has influenced many of the more interesting younger directors' approaches to style and storytelling since. **SFBG**

THE MAN WHO FELL TO EARTH opens Fri/9 in Bay Area theaters.

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ARTS + CULTURE



J.D. Emmanuel: seeker, “Wizard,” mind bender.

Transportive

Time traveling at the 12th annual San Francisco Electronic Music Festival

By Matt Sussman
arts@sfbg.com

MUSIC One way in which to think about the development of what could now be called “ambient electronic music” is to trace the attempts by musicians who fall under that banner to work against and around time.

Terry Riley’s legendary all night concerts of the late ‘60s and early ‘70s were enabled by a simple tape delay mechanism he dubbed the “time lag generator,” which repeated and echoed the notes Riley repeatedly sounded whether on organ or clarinet. Brian Eno devised Ambient music as a way to make the passing of “free” time — whether spent (as in Eno’s case) bed-ridden recovering from an injury, or, as with his breakthrough 1978 album *Music for Airports* (EG), waiting for a departing flight — less noticeable. And experimental duo Coil took things to new extremes when they claimed that the slowly evolving synthesizer drones on their composed-under-the-influence-of-psychedelics 1998 release *Time Machines* were meant to “dissolve time.”

It is fitting then, that J.D. Emmanuel prefers to be thought of as a time traveler rather than as a musician (the self-designation is practically everywhere you look on his website). There is something

undeniably transportive about listening to Emmanuel’s expansive meditations for synthesizer and electronic keyboard. Clusters of notes gradually coalesce and dissolve around a dominant drone. Occasionally, he’ll introduce field recordings of environmental sounds — birds, lapping waves, wind — into the mix, but these serve as compliments to the synthesized elements rather than as sonic footholds of the outside world (the point of Emmanuel’s music isn’t to hold on to anything, but to drift).

But, as is now so often the case, were it not for the Internet (another sort of time machine) far fewer listeners would be drifting along. The three LPs of ambient music that Emmanuel self-released in the early to mid ‘80s were long considered grails for private press collectors until a Belgian label did a limited re-release of *Wizards*, Emmanuel’s second album from 1982, in 2007 (followed by its inevitable distribution on file-sharing networks). A compilation of electronic works from 1979-82 followed in 2009, and last year Important Records re-issued *Wizards* to a wider audience and much critical acclaim which lead Emmanuel to start playing concerts after a near three-decade hiatus.

His closing night set is undoubtedly one of the anticipated highlights of the 12th annual San Francisco Electronic Music Festival, whose new location at the Brava Theater should provide a more comfortable

venue than the festival’s previous home at Theater Artaud for time traveling without moving.

Emmanuel expressly admits that his own musical approach was greatly shaped by listening to Riley and Steve Reich in 1970. Riley, is in many ways, the Kevin Bacon of electronic music, and his name — along with Reich’s and that of their New York minimalist associate LaMonte Young — make up a cannon unto themselves, leading to inevitable comparisons when discussing younger artists working in a similar vein. The appearance at SFEMF by another elder statesman of drone, Bay Area composer Yoshi Wada, who will be performing with his son Tashi Wada (a composer in his own right) actually brings things full circle.

The elder Wada moved to New York in the ‘60s to study with Riley and Young, and their influence is audible in the sonorous, shimmering drones heard on EM Records’ steady output of re-issues of Wada’s two official albums and various concert recordings from the ‘70s and ‘80s. The younger Wada has very much continued to in his father’s footsteps, exploring harmonic overtones and dissonance in his own practice, and their joint headlining performance on Saturday night is bound to be resonant in more ways than one. **SFBG**

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Eleanor Friedberger does it herself. | PHOTO BY REBECCA BENGAL

Earth mover

Eleanor Friedberger pulls from the personal for 'Last Summer'

By Kimberly Chun
arts@sfbg.com

MUSIC I didn't mean to bring the earthquake to Eleanor Friedberger's Brooklyn — it just felt that way when I rang a few weeks ago, minutes after her 'hood shivered and shook like it was attempting a weak imitation of, well, San Francisco. "Actually it sounded like someone was stomping on my roof," she says wryly, phasing in and out over the line as if spirited away by unexplained forces.

A coincidence, too, that she closes her first, wonderful solo long-player, *Last Summer* (Merge), with a number titled "Early Earthquake," a minimalist love song that evokes early solo Lou Reed and spins from those ground-bending emotions that hit far too soon, far too hard. "It was an early earthquake and my heart's trembling just for you / And when the walls came crumbling down / You know I was waiting right here for you," she sings with her charmingly verbose hipster-priest phrasing, in a feather-light voice.

"Early Earthquake" ends with a sliver of exotica culled from an optigan. "It's almost like a toy for adults," Friedberger says of the '70s-era instrument. Her brother, Matthew, used one on a song for their band, the Fiery Furnaces, and, she adds, "I said if I ever found one I'd buy it." That she did, from "an expensive music store in Brooklyn — not very cool," she murmurs.

That brand of disarming, hyper-self-aware honesty — dotted with a dry, playful sense of irony — runs like a startling thread throughout Friedberger's conversation, making me wanna be instant BFFs. I can see us now: telling the truth about birthdays ("Always bleak," Friedberger declares of her Sept. 2 birthday, though she'll be in the Bay Area that week, so bring her a gift), laughing that she'd make the perfect Patti Smith in the film version of *Just Kids*, scaring ourselves with the spooky effects in "Inn of the Seventh Ray," pondering the puzzle of Google-ing dates in "Scenes from Bensonhurst," and cruising through the borough with the rubbery-bass-bumping "Roosevelt Island" blaring. The lat-

ter is the closest thing to a genuine summer song on *Last Summer*; Friedberger agrees — it's built to be pouring out of "a Buick, definitely an American car, if there are any of those left," she says.

Last Summer is the solo record she's always wanted to make — and when she had the time and summoned the confidence that comes with age and experience, she did, writing the songs last summer and recording them that fall, in Brooklyn. "I felt it was now or never. I always thought I'd regret if I didn't do something myself," Friedberger says. "There was no lightning bolt of inspiration—I don't believe in that.

And in contrast to all those who refuse to 'fess up to the autobiographical nature of their work, Friedberger offers, "All of it is drawn from my personal life — no imagination used. I'm trying to decide if it's lazy or brave, I don't know."

In the same spirit of full disclosure, she opens the album with an infectious ditty called "My Mistakes," climaxing with a gloriously cheesy tenor sax solo. "I was trying to copy a Van Morrison-sounding saxophone solo," she freely admits, though it was a fight trying to get sax player Dylan Heaney to agree. "He has a jazz school background and wanted to do something new or original. I don't believe in that, though — I'm all for copying."

Yet Friedberger, whether solo or with the Fiery Furnaces, still manages to have one of the most original voices of her generation. Perhaps it stems from the creative support of a sib. "We have this musical language that I just don't have with anybody else," she says of Matthew. "But at the same time, we constantly feel like we need an excuse to do something together — because we're not a normal band. There has to be an elaborate thought process that justifies it."

"That's getting tiring. So it's liberating to make something that's small and personal. For me, it's more about expressing my tiny pathetic feelings." Slight pause. "I'm kidding." **SFBG**

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Scott Asheton (right) is there in spirit with Iggy Pop and James Williamson. | PHOTO BY SOPHIE HOWARTH

Keep it raw

Iggy Pop hits a career peak, still tears into the 'shit-soup' state of rock

Emily Savage
emilysavage@sfbg.com

MUSIC Does the Godfather of Punk really need an introduction? It's Iggy Pop. He's been doing this — this meaning spitting out underground

ethos in a signature growl and writhing shirtless — for nearly 50 years. With the untimely death of original Stooge guitarist Ron Asheton, Pop regrouped and tapped *Raw Power*-era player James Williamson to rejoin the band a couple of years back. I spoke to Pop in Paris over the phone — his current world tour was supposed to land in San Francisco on Sept. 12 and 13. As we were going to press, however, we were informed that the ever-wild Pop broke his foot and his appearance here will be rescheduled, with new dates TBA. We wish him a speedy recovery!

SFBG: What songs are you playing this tour?

IGGY POP: All of *Raw Power*, some of *Funhouse*, some songs from the eponymous debut *the Stooges*, and some stuff that was

too hot to handle, too raw for the times — stuff that came out on bootlegs in the '70s like "Cock in My Pocket," "Open Up and Bleed," "Head on the Curve."

SFBG: And James Williamson is on guitar?

IGGY POP: Yeah, it's James. The three principles in the group are James, myself and [drummer] Scott Asheton, — [Scott] had a medical emergency...after our appearance at the Hellfest. He's now home — he's benched for the rest of the year. I expect he'll fully recover and be back next year. His replacement on drums is somebody that grew up listening to our records — Toby Dammit. And Mike Watt is with us, and Steve Mackay. Mike's there being Mike, you know?

SFBG: I do. At this point in your career do feel pressure to maintain this 'Wild Child' image?

IGGY POP: You mean you've noticed my style? [Laughs]. It's interesting. I feel a desire to — [screams] "still do that, BABY!" — at certain times when it's going to do me good. And I can't think of a better time than when the Stooges

are cranking, and there are a bunch of people who are sick of this shit-soup that white rock has become and want to see some action. I let some of those elements live and breath, and I always feel good about it.

I don't think there's so much an image I have to live up to because one of the beautiful things about being me and about being the Stooges is that we never, ever received any legitimate or uncontested exposure from either the official music industry, when it existed, or the official media. We're more popular now than we ever were. I'm 64 and I'm just starting to hit a career peak. I consciously try to introduce as many new things as I can into what I do and try to keep moderating it. My hair's not gray, I haven't lost interest in life.

SFBG: So what are you looking forward to in the future? The future being later tonight, and six months down the line?

IGGY POP: [Laughs] well, later tonight, my wife's with me, and I'm going to open half a bottle of Bordeaux, watch the French news, and practice my French. I've made a small album of my own [*Existence*] that's along the lines of [2009's] *Préludes* so I'm working on seeing if I can bamboozle some record company into putting that out. But I'm also working on [Stooges] stuff with James. He's a real prolific talent, and wasn't playing music for something like 37 years — he's got a lot of pent-up energy. It's funny because he's an eminently

sane, responsible family man who has become a very successful tech executive in San Jose. But he has still reserved his unreasoning, adolescent, spiteful side for our group — so out it comes!

SFBG: How did you end up on *American Idol*?

IGGY POP: Well, my agent was begging and threatening — and I'm the sort of person that likes to take a dare. I don't know how many times I've slunk past the television set when that thing was on fuming, "this stinks, what a bunch of shit this is, look at these people — they might as well be parrots!" Yet, behind all that you're always thinking, "I can do better than that." I thought of all 102 reasons why I shouldn't do it, but you're being offered a chance to do one of your own songs...on the same stage, with the chance to do it your way. I did it for that. To give four minutes of my life and put that on the record in America.

SFBG: On that same note, what was the Rock and Roll Hall of Fame experience like for you, finally getting inducted in 2010?

IGGY POP: It always reminds me of that movie *Carrie*. She didn't start out wanting to be homecoming queen, did she? They keep nominating you, and I didn't ask, nobody asked me if I wanted to be nominated. So then with every nomination comes the rejection, so you start feeling all like, "fuck!" Then you start looking around and think, "well there's a silly-ass prick and he's in the Hall of Fame" and "there's a no-talent weasel and he's in the Hall of Fame" — why the hell can't I be in the Hall of Fame?

Shortly after Ron and Scott and I started working together again I said, "are there any specific things you want to accomplish?" And both said, "well, I want to be in the Rock and Roll Hall of Fame. That would be the big thing." So at that point I started doing things that would tend to let that happen. I did a couple of Grammy-related events. And then we did Madonna's [induction]. I figured if the voters for this thing didn't know who we were before, they'd know now. It's a shame, Ron was really pissed when they didn't induct us the next year — he hated doing the Madonna song but I didn't mind. Hell, we could do "Happy Birthday" and it would sound good, too. It would sound like us. **SFBG**



Isabelle (Ludivine Sagnier) grapples with workplace drama in *Love Crime*. | PHOTO BY PASCAL CHANTIER

Original sin

Skip the inevitable American remake —
Alain Corneau's final film offers snappy pulp fun

By Dennis Harvey
arts@sfbg.com

FILM Early this year came the announcement that Brian De Palma was hot to do an English remake of Alain Corneau's *Love Crime*, saying “Not since *Dressed to Kill* have I had a chance to combine eroticism, suspense, mystery, and murder into one spellbinding cinematic experience.” Apparently he thinks his intervening decades’ meh-to-awful “erotic thrillers” *Body Double* (1984), *Raising Cain* (1992), *Femme Fatale* (2002), and *Black Dahlia* (2006) don’t compare (a good call, that).

The results, should they come to fruition, may well prove a landmark in the annals of lurid guilty-pleasure trash. (Although you could argue it can’t possibly get any guiltier than *Femme Fatale* already managed.) And who doesn’t want to wish De Palma well in nostalgic salute to 1976’s *Carrie*, 1973’s *Sisters*, 1974’s *Phantom of the Paradise*, 1983’s *Scarface*, and such? But with the original *Love Crime* finally making it to local theaters, it’s an opportune moment to be appalled in advance: because there is no way he’s not going to pour the equivalent of greasy massage

oil, Hershey’s Syrup, and vermilion stage blood over what is a neat, dry, fully clothed model of a modern Hitchcockian thriller, one more *Rear Window* (1954) than *Psycho* (1960).

No doubt in France *Love Crime* looks pretty mainstream. But here its soon-to-be-despoiled virtues of narrative intricacy and restraint are upscale pleasures, an occasion to get just a little dirty at a Landmark, as one can feel both high-minded and devilish reading a Patricia Highsmith novel. Ludivine Sagnier, France’s limpid answer to Chloë Sevigny, plays assistant to high-powered corporate executive Christine (Kristin Scott Thomas). The boss enjoys molding protégée Isabelle to her own image, making them a double team of carefully planned guile unafraid to use sex appeal as a business strategy.

But Isabelle is expected to know her place — even when that place robs her of credit for her own ideas — and when she stages a small rebellion, Christine’s revenge is cruelly out of scale, a high-heeled boot brought down to squash an ant. It doesn’t help that Isabelle has by now fallen in love with Philippe (Patrick Mille), who is Christine’s boy toy and may merely be enlivening the other woman’s bed on loan.

Halfway through an act of vengeance occurs that is shocking

and satisfying, even if it leaves the remainder of Corneau and Nathalie Carter’s clever screenplay deprived of the very thing that had made it such a sardonic delight so far. The rest is a question of whether that crime (which really doesn’t have much to do with “love”) can be covered up or not, a matter that holds interest but stretches story and performance credibility somewhat. Nonetheless, this is pulp fun of an elegant and intelligent type. With Scott Thomas’ inherent frostiness — which she is actor enough to completely lose on other occasions — ideally employed as the chic superior anyone would eventually want to strangle, *Love Crime* has no need of the naked writhing across desktops and Playboy “lesbian” frissons very likely to surface as “improvements” in the forthcoming Brian De Palma joint.

Corneau (who died at age 67 last August, just after the film’s premiere) had an interesting, diverse, not-always-distinguished career, some highlights being the 1979 Jim Thompson adaptation *Série Noire* and 1991’s glacial costume-drama hit *Tout les Matins du Monde*. No masterpiece, *Love Crime* closes the book on his career not with a bang but with a crisp, satisfying snap. **SFBG**

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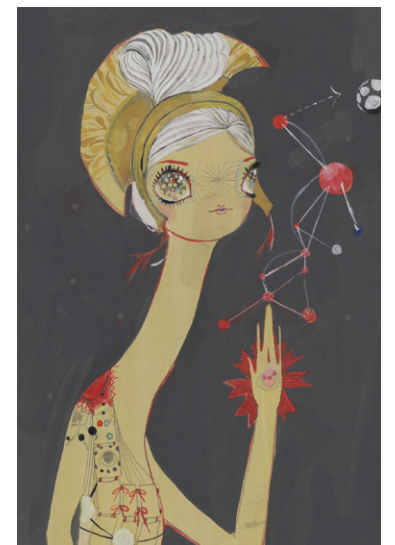
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Happy accidents

Givers revel in the Louisiana heat

By Kimberly Chun
arts@sfbg.com

MUSIC What's so funny about sweetness and light? Bright, explosive jolts of jubilation and snappy uplift? Everything and nothing, Givers might say. The Lafayette, La., band embraces an ecstatic fun-for-all aesthetic on its debut, *In Light* (Glassnote) — though sultry-voiced vocalist-percussionist Tiffany Lamson still feels a need to defend her group's rollicking, bubbling bliss bombs.



ally love life and try to be happy. Who doesn't want to be happy?"

So there — hater nation can just go suck on Givers' generous odes to joy. As Lamson and band co-founder, vocalist, and guitarist Taylor Guarisco yelp, "I choose life!" in *In Light*'s final word, "Words," a shimmering backdrop of elastic West African-inspired guitar, glassy synth textures, and punchy polyrhythms sing out behind them in affirmation.

"The stigma is that the only thing we provide is surface-level statement," adds Lamson. "There's deeper roots and introspection, too."

That music flowed forth immediately, the first time in 2008 that

for the self-produced *In Light* when the combo sat down to assemble the album last January. "We spent a lot of time arranging the songs and working on them, so they could be the best they could be for the record," Lamson says. Engineer Ben Allen (Animal Collective, Cee-Lo) and mix engineer Chris Coady (TV on the Radio, Beach House) helped the process along.

Those veterans might have helped to make *In Light* an album with surprising dimensions, with fresh angles on shiny, happy sounds, but the band would likely look to their upbringing in southwest Louisiana, steeped in the music of the Cajun-zydeco capital of the world, as having a greater impact. "We were born and raised in this environment, this very rhythm-oriented environment," explains Lamson. "It plays a huge part in the way that we play music and the way



Southern pop group Givers keep it posi.

"This is the era where we need to support each other as a human race," she says from Lafayette as Givers readies itself to hit the road for a tour that lands in SF Sept. 7. "There's not enough space to be a band that sings about depressing shit and stuff that's negative toward others. That era is kind of over."

Still, Lamson, 23, sounds the teeniest bit defensive. "We do get the whole happy coin — that we're obsessively happy," she continues, "which is fine. I'm not going to say we're not. If you come in the van with us for a couple days, you'll see we're more like a family. We have our trials and tribulations in turn that help us grow, though we gener-

Lamson and Guarisco, both studying music at the University of New Orleans, played together at a friendly, last-minute fill-in show in Lafayette. Drummer Kirby Campbell, trumpet player Josh LeBlanc, and keyboardists Will Henderson and Nick Stephan joined them, improvising two hours of music. "We were just friends who all played in different bands with each other," recounts Lamson. "It was a magical thing. We were having a really naturally good time, and we were just moving around with these instruments, being free, playing any instrument we wanted to at the moment."

That night's music continued to resonate for Givers, providing the basis

we live ourselves. Without putting clichés on it, there's a huge sense of unity — it's such a diverse area, and you have West African music and Haitian music, and those all soak into Cajun and zydeco culture. People live life a lot slower here — there isn't the hustle and bustle, and people tend to slow down and appreciate things." She chuckles. "Maybe it's the heat." **SFBG**

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Instant replaya

By Marke B.
marke@sfbg.com

SUPER EGO Dear burners, I am absolutely NOT BITTER that I couldn't join you this year. And I certainly DID NOT wrap myself in a hot-pink bedsheet, spin around until I was dizzy, puke up 23 packets of Tasty Bites, and throw a fistful of chickpea flour in my roommate's face, screaming "Rites of passage, bitch!" so that I could virtually burn. And then I didn't fist-pump to vintage Bassnectar, nor construct a 12-foot flashing Alexander Wang Summer 2011 fun-fur ankle strap high-heeled sandal in our foyer out of wire hangers, chicken bones, old Dell motherboards, and tuck tape.

Does anyone have a couch I could crash on? Preferably one of those big red lips-shaped ones?

In a sort-of pathetic attempt to even things out a bit, here's what you missed: a gaggle of the hottest nerds in the world cruising Zinefest; the best Bloody Mary ever at my new-old favorite bar, Little Shamrock; Optimo DJs blowing minds at Public Works by dropping one of the first ever industrial tracks, Liasons Dangereuses' "Los Niños del Parque"; German frenzy-whipper Matthias Tanzmann slaying with Maxwell-sampling summer smash "Entrance Song" by Eats Everything at Mighty, the superno-va heat-explosion of Oakland Pride ... and I'm not even on Sunday evening yet. So, you know, nyah.

▶ ARAABMUZIK AND DJ FUNK

Young Rhode Islander Abraham Orellano, a.k.a. Araabmuzik, is actually of Dominican-Guatemalan descent – his crew dubbed him Araab when he was a teen. (Why? Because he's so fine like the rest of us Arab brothers?) But beyond the Google-gold moniker, Araab's emblematic of a neat trend right now in our frantic niche-crossover times: he's a hip-hop beatmaker (Cam'ron, Duke Da God) with a touching love for poppy old dance music, using his genius manual dexterity with big-buttoned, retro-looking Music Production Center devices in his live act to melt dance floors into stunned lumps of woah.

This year's *Electronic Dreams* album subtly warps goofball "Night at the Roxbury"-type '90s dance anthems like Future Breeze's "Why Don't You Dance With Me" and Starchaser's "So High" – and even gabber-house noise-blast "Underground Stream" by Nosferatu – into haunting documents of a young man's often-lonely street life. Araab's polishing songs I spent a good part of my life running in terror from into weird mirrors of interiority, fusing futuristic bedroom-producer headspace with retro big-room boom. And the dude's just getting started.

Also headlining this month's Lights Down Low party is DJ Funk, a Chicago booty-bass legend who pioneered the "ghetto house" sound that still holds the Midwest underground in its filthy, rump-slapping grip. Funk'll get the panties wet, up to you to rip 'em off. Fri/9, 9:30 p.m.-3 a.m., \$15. SOM, 2925 16th St., SF. www.som-bar.com

▶ VIRGO FOUR

The word "timeless" sure gets thrown around a lot in this retro-minded era. And I'm fine with that, as long as the hype keeps fuelling comebacks like Virgo Four's. At the moment, timeless, in techno terms, is almost a spatial distinction – and records like the Chicago duo's wonderful "Vision" from 1989 really do sound like something that steps swiftly out of the past and into tomorrow's speakers. Merwyn Sanders and Eric Lewis expertly stroked the house-techno-acid nexus of the time with a series of releases that now serve as a few vinyl collectors' 401ks. They've been relatively silent in the 20-odd years since, but from what I've heard on the virtual grapevine, their reunion DJ sets are deep and smoking. Honey Soundsystem and the No Way Back boys are pairing up to present this one, so the party should be mixed-crowd, no-attitude bliss.

Fri/9, 10 p.m.-4 a.m., \$15. Public Works, 161 Erie, SF. www.publicsf.com

▶ TRUCK RELAUNCH WITH CHRISTEENE

One of San Francisco's cutest macho gay bars is having a makeover-do-over, with new co-owner Matt Bearracuda from the West Coast's insane Bearracuda bear dance parties joining already-owner Paul Miller at the helm. Apparently, a new menu, new parties, new faces are in store (and I bet a lot of those faces will be fuzzy in a good way). First up, the actually insane trash drag rapper r&b clown-whore Christeene (www.christeene.org) performs some "opening" numbers. I don't really "get" her, which just might be an endorsement! SFBG Sat/10, 8 p.m., free. 1900 Folsom, SF. www.trucksf.com

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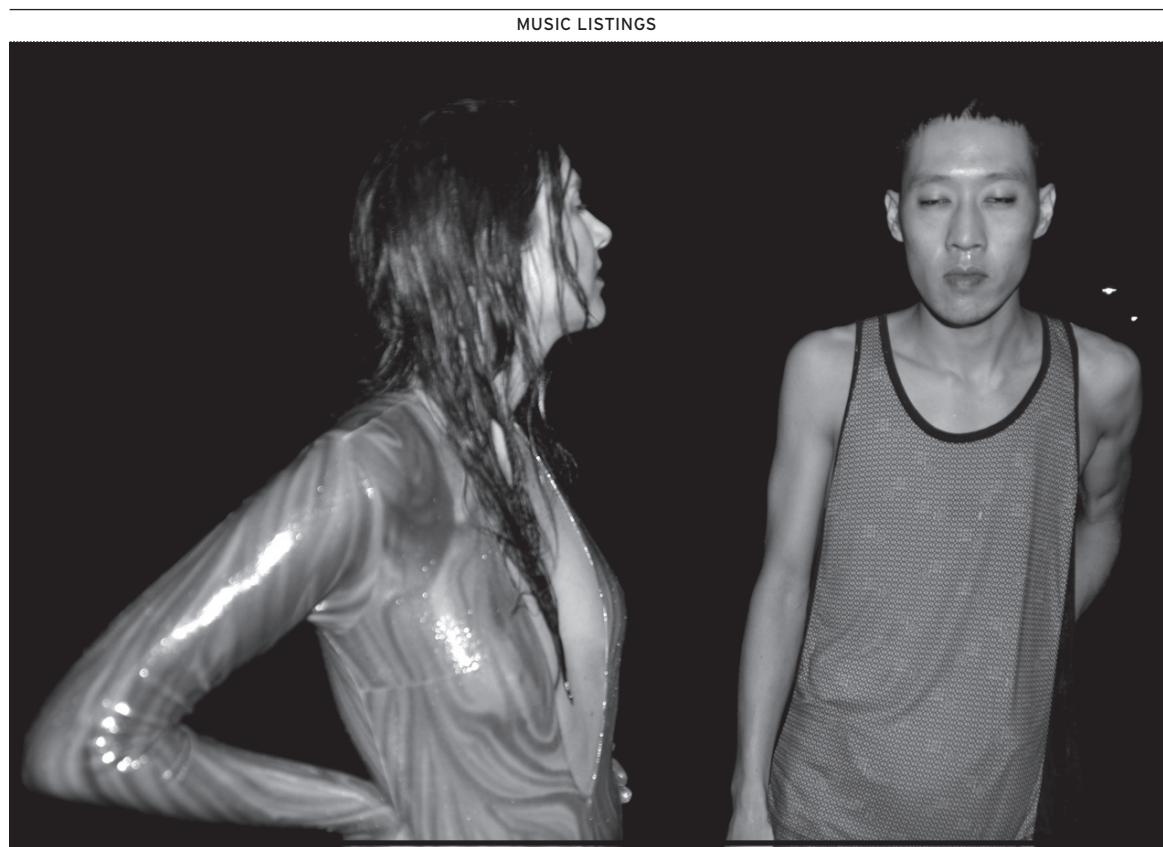
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Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 7

ROCK/BLUES/HIP-HOP

Chatham County Line, Alison Harris and the Barn Owls Cafe Du Nord. 9:30pm, \$12.
Copyrights, Be My Doppelganger, Rockfight, Why I Hate Thee Parkside. 8pm, \$8.
El Elle, Johnny O'Donnell and Sacramento, Karina Denike, Atlas Knockout. 9pm, \$7.
French Cassettes, Atlas, Love Axe Bottom of the Hill. 9pm, \$8.
Givers Rickshaw Stop. 7:30pm, \$12.
Hanson Regency Ballroom. 8pm, \$35.
Hardships, Hollow Mirrors, Skystone Bottom of the Hill. 9pm, \$7.
HTRK, Tropic of Cancer Public Works. 161 Eerie, SF; www.publicsf.com. 10pm, \$8.
Jim Jones Review, Sandwiches Independent. 8pm, \$15.
Nappy Roots Yoshi's. 8pm, \$16.
New Heirlooms, Black Whale, Evacue Hemlock Tavern. 9pm, \$6.
Pillows, Noodles Slim's. 8pm, \$29.

JAZZ/NEW MUSIC

Cosmo Alleycats featuring Emily Wade **Adama** Le Colonial. 20 Cosmo, SF. 7pm, free.
Dink Dink Dink, Gaucho with Tamar Korn, Michael Abraham Amnesia. 7pm, free.
Greg Gotelli Quartet Medjool. 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.
Jazz organ party Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.

Mary Go Round Lookout, 3600 16th St, SF; www.lookoutsf.com. 10pm, \$5. Drag with Suppositori Spelling, Mercedes Munro, and Ginger Snap.
Megatallica Fiddler's Green, 1333 Columbus, SF; www.megatallica.com. 7pm, free. Heavy metal hangout.
No Room For Squares Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.

THURSDAY 8

ROCK/BLUES/HIP-HOP

Peter Daltrey, Kelley Stoltz, Bart Davenport, Asteroid #4 Cafe Du Nord. 8pm, \$15.
Davila 666, Cheap Time, Wax Idols, Touch-Me-Nots Bottom of the Hill. 8:30pm, \$12.
Ladybug Transistor, Red Pony Clock, Sea Lions Hemlock Tavern. 9pm, \$8.
Vreid, Kampfbar, Necronomicon, Passive Aggressive Thee Parkside. 9pm, \$12.

JAZZ/NEW MUSIC

Blues Organ Party with Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Boney James Yoshi's. 8pm, \$55.
Tom Lander and Friends Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.
"SF Jazz Hotplate Series" Amnesia. 9pm.
Stompy Jones Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Mitch Polzak and Billy Wilson Duo Atlas Cafe, 3049 20th St., SF; www.atlascafe.com. 7pm, \$22.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, \$6. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
Base Vessel, 85 Campton, SF; www.ves-selsf.com. 10pm. House music party with special guest Guy Berger (Supplement Facts/Tel Aviv).

Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
1984 Mighty. 9pm, \$2. The long-running New Wave and 80s party features video DJs Mark Andrus, Don Lynch, and celebrity guests.
Thursday Special Tralala Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs.
Thursdays at the Cat Club Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 9

ROCK/BLUES/HIP-HOP

Agnostic Front, Roadside Bombs Thee Parkside. 9pm, \$15.
Body & Soul Johnny Foley's, 243 O'Farrell, SF; www.johnnyfoleys.com. 9pm, free.
California Honeydrops, Expanders Rickshaw Stop. 9pm, \$14.
Forrest Day, Oona, Lavish Green Independent. 9pm, \$15.
Iris DeMent, Kiyoshi Foster Great American Music Hall. 9pm, \$35.
Dirty Boots, Hot Pocket, Seamoose, Professor Brian Oblivion Elbo Room. 9pm, \$10.
Down Regency Ballroom. 8pm, \$35.
Glitter Wizard, Gypsyhawk, Huntress Hemlock Tavern. 9:30pm, \$7.
J.J. Grey, Mofro Fillmore. 9pm, \$25.
Mestizo, Ruckatan, Jazz Sabor Slim's. 8pm, \$15.
Mission Block, Fresh Analog Music Experience (F.A.M.E) Mezzanine. 9pm, \$12
No-Gos, Weedwolf El Ro. 9pm, free.
Petty Theft, Tres Hombres XXX Cafe Du Nord. 9pm, \$12.
Yoya Amnesia. 7pm, \$5.

JAZZ/NEW MUSIC

Black Cat Orchestra Top of the Mark. 9pm, \$10.

Boney James Yoshi's. 8 and 10pm, \$45-\$55.

Jazz Organ Party with Grahmm Connah
Royal Cuckoo, 3202 Mission, SF; www.roy-alcuckoo.com. 7:30pm, free.

FOLK/WORLD/COUNTRY

Amr Diab, Arash Bill Graham Civic Auditorium. 8pm, \$59-\$175.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Blow Up DNA Lounge. 10pm, \$10-\$15. With Black Matter, Jeffrey Paradise, and host Ava Berlin.

DJ Kent and DJ Chris Larot Medjool, 2522 Mission, SF; www.medjoolsf.com. 10:30pm, \$10.

Indie Slash Amnesia. 10pm. Electro and indie dance remixes with DJ Danny White.

Virgo Four, Jason Kendig, Conor, Solar Public Works, 161 Eerie, SF; www.publicsf.com. 10pm, \$10.

Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 10

ROCK/BLUES/HIP-HOP

Chop Tops, Rocketz, Strikers Thee Parkside. 9pm, \$10.

Good Hurt, Marcus Eaton, Dylan Canoon, Wound Slim's. 9pm, \$15.

Famous Riptide, 3639 Taraval, SF; www.riptidesf.com. 10pm, free.

Finger of Passion Thee Parkside. 3pm, free.

Colin Hay Yoshi's. 8pm, \$38.

Horrors, Stepkids Bimbo's. 9pm, \$22.

Latebirds, Mark Eitzel Great American Music Hall. 9pm, \$16.

Mixers Johnny Foley's, 243 O'Farrell, SF; www.johnnyfoleys.com. 9pm, free.

PS I Love You, Balkans, Bad Bibles Hemlock Tavern. 9:30pm, \$8.

Rancid, H2O Warfield. 8pm, \$26.

Random Rab Independent. 9pm, \$20.

Sebastian Mezzanine. 9pm, \$17.

Slim Cessna's Auto Club, Ferocious Few, Tiny Television Bottom of the Hill. 9pm, \$12.

Totimoshi, Hot Fog, Belligerent El Rio. 10pm, \$8.

Younger Lovers, Cocktails, Dirty Cupcakes Knockout. 9pm, \$7.

Young Guru, DJ Shortkut Mighty. 9pm, \$5.

JAZZ/NEW MUSIC

Jazz Organ Party with Grahmm Connah
Royal Cuckoo, 3202 Mission, SF; www.roy-alcuckoo.com. 7:30pm, free.

FOLK/WORLD/COUNTRY

Tim Easton Castro Theatre, 429 Castro, SF; www.castrotheatre.com. 7:30pm, \$20.

Following screening of "The Power of Two."

Luisa Maita Yoshi's. 10:30pm, \$18.

Saturday Night Salsa Ramp, 855 Francois, SF; www.facebook.com/therampsf. 5:30pm, \$10.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Barem, Tejada, Tolfrey, Geddes Public Works, 161 Eerie, SF; www.publicsf.com. 9pm, \$10-\$20.

Synergy Medjool, 2522 Mission, SF; www.medjoolsf.com. 10:30pm, \$20.

Tormenta Tropical Elbo Room. 10pm, \$5-\$10. DJs Shawn Reynaldo, Oro 11 and other electro Cumbia DJs.

2 Men Will Move You Amnesia. 9pm. DJs Primo and Jordan spin disco, boogie, house and new wave.

CONTINUES ON PAGE 36 >>

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• Gavin Castleton
• Lex Land
• Ben Henderson

SATURDAY 09/10
9PM • \$10 ADV & DOOR
• Jaron and the Long Road to Love,
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SUNDAY 09/11
8PM • \$7 ADV & DOOR
• The Reflectacles
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• Open mic with Brendan Getzell

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• Robin Baciorek
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10.06 DATAROCK // ANORAAC (LIVE)
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10.09 LITTLE DRAGON (2ND SHOW)
10.15 JFK (MSTRKRFT)
10.20 CUT & PASTE SF
10.21 CHECK YO PONYTAIL TOUR
10.22 FRITE NITE SURREAL ESTATE TOUR
11.05 DAM FUNK
11.10 M83 (SOLD OUT)
11.11 MORRIS DAY & THE TIME
11.12 YELLE
11.19 BUDOS BAND
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COUNTERPULSE SUMMER 2011 ARTISTS IN RESIDENCE

CONT. >>

SUNDAY 11

ROCK/BLUES/HIP-HOP

Charity and the JAMband, Octopretzel In Park Chalet, 1000 Great Highway, SF; www.parkchalet.com. 3-5pm, free.

"Deathstock" Slim's. 8pm, \$21. Talking Book, Fade to Black, Thrill of the Pull, Bohemian Luv Jones, Law Vultures.

Nick Jaina, Tidelands Hemlock Tavern. 9pm, \$7.

Melody Walker with Jacob Groopman, Folk Opera, Tippy Canoe and the Paddlemen Amnesia. 8pm.

Terry Savastano Johnny Foley's, 243 O'Farrell, SF; www.johnnyfoleys.com. 9pm, free.

Tippy Canoe Brick and Mortar, 1710 Mission, SF; www.brickandmortarmusic.com. 10pm, \$8.

Upsilon Acrux, Innerds, 2Up, Carson McWhirter, Slaughter High Sub-Mission, 2183 Mission, SF; www.sf-submissionsf.com. 10pm, \$8.

JAZZ/NEW MUSIC

Blues Organ Party with Lavay Smith and Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

Anthony Brown's Asian Man Orchestra Yoshi's. 7pm, \$22.

Sandy Cressman and Quarteto Sombra y Luz Bliss Bar, 4026 24 St., SF; (415) 826-

6200. 4:30-7:30pm, \$10.

Tim Hockenberry Band RRazz Room, 222 Mason St., SF; www.therrazzroom.com. 7pm, \$25.

Tom Lander and Friends Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Los Amigos Invisibles, Bostich and Fussible Regency Ballroom. 8pm, \$25.

Sunday Night Salsa Ramp, 855 Francois, SF; www.facebook.com/therampsf. 5:30pm, \$10.

DANCE CLUBS

Batcave Cat Club. 10pm, \$5. Death rock, goth, and post-punk with Steeplerot Necromos and c_death.

Dixon, Lance De Sardi, Adnan Sharif, Christian Mora Public Works, 161 Eerie, SF; www.publicsf.com. 5pm, \$12.

Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludichris, and Maneesh the Twister.

Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.

La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

Tropical Hot Dog Night Knockout. 10pm, free. DJ Placentina playing mutant disco and post-punk.

MONDAY 12

ROCK/BLUES/HIP-HOP

Brian Bergeron Johnny Foley's, 243 O'Farrell, SF; www.johnnyfoleys.com. 9pm, free.

Cecil and Kapono Yoshi's. 8pm, \$30.

Amy LaVere Cafe Du Nord. 9:30pm, \$10.

Lee Macdougall, Zachary Blizzard, Albert Aguilar Elbo Room. 9pm, \$8.

Terry Malts, La La Vasquez Knockout. 9pm, \$6.

We Are Augustines, My Goodness Slim's. 8pm, \$13.

FOLK/WORLD/COUNTRY

Cecilio and Kapono Yoshi's. 8pm, \$30.

Toshio Hirano Amnesia. 9pm, free.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.

M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.

Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

TUESDAY 13

ROCK/BLUES/HIP-HOP

Bruce Hornsby and the Noisemakers Independent. 8pm, \$40.

Danko Jones, Electric Sister, Dirty Power Bottom of the Hill. 9pm, \$12.

Laura Meyer Brick and Mortar, 1710 Mission, SF; www.brickandmortarmusic.com. 9pm.

Moondoggies, Romany Rye Cafe Du Nord. 9:30pm, \$12.

Pack A.D., Mindless Things Hemlock Tavern. 9pm, \$7.

Stan Erhart Band Johnny Foley's, 243 O'Farrell, SF; www.johnnyfoleys.com. 9pm, free.

Vibrators, Meat Sluts, Sassy, Elected Officials Knockout. 9pm, \$7.

FOLK/WORLD/COUNTRY

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PASSIVE AGGRESSIVE
DJ ROB METAL

★Fri 9/9 9PM \$15
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NAYSAYER
THE ROADSIDE BOMBS

★Sat 9/10 9PM ALL AGES \$10
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FINGER OF PASSION
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ROUGH MIX

9PM ALL AGES \$10
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THE ROCKETZ
THE STRIKERS

★Sun 9/11 4PM FREE
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9/7 - THE COPYRIGHTS, BE MY DOPPLEGANGER, ROCKFIGHT, WHY I HATE
9/8 - VREID, KAMPFAR, NECRONOMICON, PASSIVE AGGRESSIVE
9/9 - AGNOSTIC FRONT, THE MONGOLOIDS, NAYSAYER, THE ROADSIDE BOMBS
9/10 - THE CHOP TOPS, THE ROCKETZ, THE STRIKERS
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SAT Sep 10 9:30pm, \$8 Adv. tix on sale	PS I LOVE YOU Balkans Bad Bibles
SUN Sep 11 9pm, \$7	NICK JAINA Tidelands
MON Sep 12 10pm, free	PUNK ROCK SIDESHOW
TUE Sep 13 9pm, \$7	THE PACK A.D. (Mint Records, Canada) The Mindless Things
WED Sep 14 9pm, \$12 Adv. tix on sale	BOB LOG III Mr. Free & the Satellite Freakout

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8P OMG! KARAOKE NOS
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THU 9/8
8P SSEX BBOX
DJ BOOTYCLAP & DJ STENNY MCNASTY

FRI 9/9
5:30P FREE OYSTERS ON THE HALF SHELL, EVERY FRIDAY
6P DJ SCARMEN & MIRANDA (FUNK/DISCO/POP) NOS
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9P THE NO-GOS (GO GO'S TRIBUTE) AND WEEDWOLF (JUST PLAIN SUPER!)

SAT 9/10
3P BENEFIT FOR COMMUNITY SCHOOL PMS, THE MELEES, MISSISSIPPI MIKE
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9P TOTIMOSHI - HOT FOG - BELLIGERATOR (METAL) \$8

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3P EAGLE IN EXILE- BEER BUST + BANDS + BENEFITS

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SEPT 14th

WOMP

SEPT 15th

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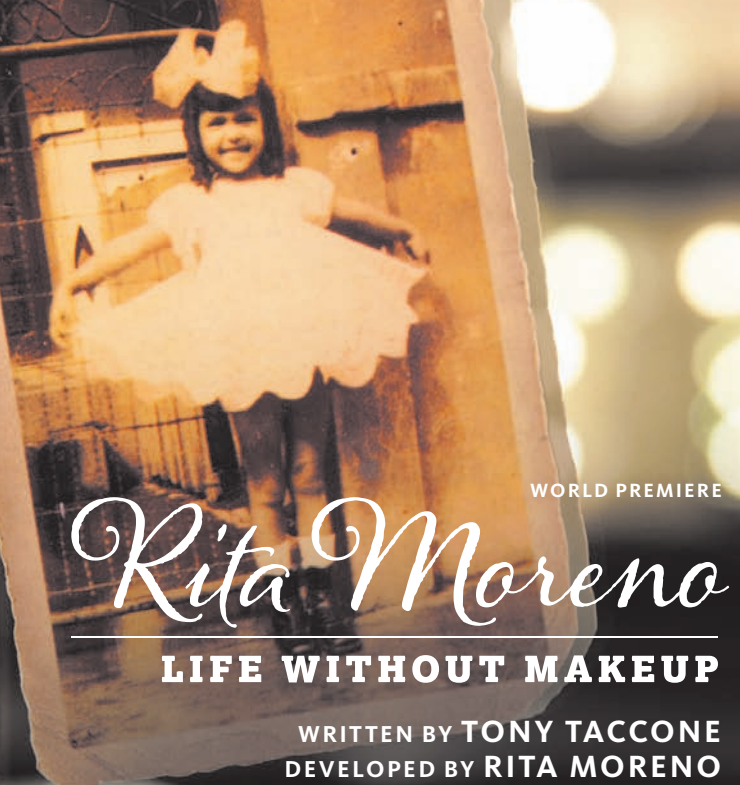
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STAGE LISTINGS



John Paul Karliak in *Donna/Madonna*, a San Francisco Fringe Festival selection.

PHOTO BY DEVIN BEGLEY

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

A Midsummer Night's Dream Phoenix Theatere, 414 Mason, Sixth flr, SF; (415) 509-8656. \$10-20. Previews Wed/7, 8pm. Opens Fri/8, 8pm. Runs Thurs-Sat, 8pm (also Sat/10, 2pm; Sept 17, 3pm). Through Sept 17. Ninjaz of Drama and Divinity Productions Presents Rey Carolino's contemporary staging of the Bard's classic.

Not Getting Any Younger Marsh San Francisco, Studio Theater, 1062 Valencia, SF; (415) 826-5750, www.themarsh.org. \$15-50. Previews Thurs/8-Fri/9, 8pm; Sat/10, 8:30pm; Sun/11, 3pm. Opens Thurs/15, 8pm. Runs Thurs-Fri, 8pm; Sat, 8:30pm; Sun, 3pm. Through Oct 23. Marga Gomez performs her comedy about "lies, vanity, and the good old days."

Patience Worth Thick House, 1695 18th St, SF; (415) 456-8892, www.symmetrytheatre.com. \$20-30. Opens Sat/10, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through Oct 2. Symmetry Theatre Company performs Michelle Carter's world premiere about a spirit who appears via Ouija board in 1913. Erika Chong Shuch directs.

"San Francisco Fringe Festival" Exit Theatre, 156 Eddy, SF; (415) 673-3847, www.sffringe.org. \$7-10 (passes, \$40-75). Sept 7-18. The 20th annual fest contains over 40 shows highlighting unique indie theater.

Show Ho New Conservatory Theatre Center, 25 Van Ness, SF; (415) 861-8972, www.nctcsf.org. \$20-32. Previews Thurs/8, 8pm. Opens Fri/9, 8pm. Runs Thurs-Sat, 8pm; Oct 9, 2pm. Through Oct 9. Sara Moore performs her multi-character story about a clown in a low-rent circus.

"3 Guys in Drag Selling Their Stuff" Garage, 975 Howard, SF; www.brownpapertickets.com. \$20. Opens Fri/9, 8pm. Runs Fri-Sat, 8pm. Through Sept 17. Edward Crosby Wells' bawdy comedy is about a trio of friends who host an unusual yard sale.

Turandot War Memorial Opera House, 201 Van Ness, SF; (415) 864-3330, www.sfopera.com. \$21-389. Opens Fri/9, 8pm. Runs Sept 14, 22, and Oct 4, 7:30pm; Sept 17 and Oct 1, 8pm; Sept 25, 2pm. The San Francisco Opera performs Puccini's classic in conjunction with the Lyric Opera of Chicago.

Unveiled Brava Theater, 2781 24th St, SF; (415) 647-2822, www.brava.org. \$10-25. Previews Wed/7-Thurs/8, 7pm. Opens Fri/9, 7pm. Runs Sat/10, 3pm; Sun/11-Mon/12 and Sept 15-17, 3pm (also Sun/11, 3pm). Brava Theater presents Rohina Malik's solo show about five Muslim women in the post-9/11 world.

ONGOING

"AfroSolo Arts Festival" Various venues, SF; www.afrosolo.org. Free-\$100. Through Oct 20. The AfroSolo Theatre Company presents its 18th annual festival celebrating African American artists, musicians, and performers.

All Atheists Are Muslim Stage Werx Theatre, 533 Sutter, SF; (415) 517-3581, www.brownpapertickets.com. \$20. Thurs-Sat, 8pm. Through Oct 1. Zahra Noorbakhsh performs her solo comedy.

American Buffalo Actors Theatre of San Francisco, 855 Bush, SF; (415) 345-1287, www.actorstheatresf.org. \$26-38. Wed-Sat, 8pm. Extended through Sept 17. Actors Theatre of San Francisco performs the David Mamet crime classic.

Cymbeline Parade Ground Lawn, Main Post, Presidio (between Graham and Keyes), SF; www.sفشakes.org. Free. Sat, 7:30pm; Sun, 2:30pm. Through Sept 25. The San Francisco Shakespeare Festival presents its annual "Free Shakespeare in the Park" performance.

Exit, Pursued By a Bear Boxcar Playhouse, 505 Natoma, SF; www.crowdedfire.org. \$10-35. Wed-Sat, 8pm. Through Sept 17. Crowded Fire performs Lauren Gunderson's new play, a feminist revenge comedy.

Geezer Marsh, 1062 Valencia, SF; (415) 282-3055. \$25-100. Thurs, 8pm; Sat-Sun, 5pm. Through Sept 18. Geoff Hoyle returns to the Marsh with his acclaimed solo show.

King Henry the Sixth Boxcar Studios, 125a Hyde, SF; www.brownpapertickets.com. \$12-15. Thurs-Sat, 8pm. Through Sept 17. Do It Live Productions debuts with a contemporary Shakespeare adaptation.

Tigers Be Still SF Playhouse, 522 Sutter, SF; www.sfplayhouse.org. \$30-50. Wed/7, 7pm; Thurs/8-Sat/10, 8pm (also Sat/10, 3pm). SF Playhouse performs Kim Rosenstock's quirky comedy.

True West NOHspace, 2840 Mariposa, SF; 1-800-838-3006, www.truewestsf.com. \$10-28. Wed-Sat, 8pm. Through Sept 17. Expression Productions presents Sam Shepard's tale of two brothers.

Waiting for Giovanni Decker Theater, New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-36. Wed-Sat, 8pm; Sun, 2pm. Through Sept 18. This world-premiere play by Jewelle Gomez in collaboration with Harry Waters Jr. imagines a split-second of indecision in the mind of author James Baldwin.

BAY AREA

The Complete History of America (abridged) Dominican University of California, Forest Meadows Amphitheater, 1475 Grand, San Rafael; (415) 499-4488, www.marinshakespeare.org. \$20-35. Performance times vary; check website for schedule. Through Sept. 25. Marin Shakespeare Company performs Adam Lon, Reed Martin, and Austin Tichenor's three-person romp through American history.

A Delicate Balance Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$10-48. Previews Wed/7, 8pm. Opens Thurs/8, 8pm. Runs Tues, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Oct 9. Aurora Theatre performs Edward Albee's comedy of manners.

The Merry Wives of Windsor Old Mill Park, 375 Throckmorton, Mill Valley; www.curtaintheatre.org. Free. Sat-Sun and Sept 5, 2pm. Through Sept 18. Curtain Theatre performs Shakespeare's Falstaff-centric comedy.

Not a Genuine Black Man Marsh Berkeley, TheaterStage, 2120 Allston, Berk; 1-800-838-3006, www.themarsh.org. \$20-50. Sat, 5pm (also Sept 8 and 22, 7:30pm). Through Sept 24. This is it: the final extension of Brian Copeland's solo show about growing up in (nearly) all-white San Leandro.

Of Dice and Men La Val's Subterranean, 1834 Euclid, Berk; www.impact-theatre.com. \$10-20. Thurs-Sat, 8pm. Through Oct 1. Impact Theatre performs Cameron McNary's comedy about a group of adult Dungeons and Dragons players.

Rita Moreno: Life Without Makeup Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$14.50-73. Opens Wed/7, 8pm. Runs Tues-Sun, showtimes vary. Through Oct 30. Rita Moreno stars in a show created specifically for her by Berkeley Rep's Tony Taccone and David Galligan.

The Road to Hades John Hinkel Park, Southampton Ave, Berk; (510) 841-6500, www.shotgunplayers.org. \$10 (suggested donation; no one turned away for lack of funds). Sat/10-Sun/11, 3pm. Shotgun Players presents a new comedy written by and starring veteran comedian and clown Jeff Raz.

Sense and Sensibility Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 463-1960, www.theatreworks.org. \$19-69. Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Sept 18. TheatreWorks performs Roger Parsley and Andy Graham's adaptation of the Jane Austen novel.

The Tempest Dominican University of California, Forest Meadows Amphitheater, 1475 Grand, San Rafael; (415) 499-4488, www.marinshakespeare.org. \$20-35. Performance times vary; check website for schedule. Through Sept. 25. Marin Shakespeare Company presents Shakespeare's romance with a steampunk twist.

Take Ashby Stage, 1901 Ashby, Berk; www.brownpapertickets.com. \$25. Thurs/8-Sat/10, 8pm; Sun/11, 5pm. Swirl Media presents Deedee Kirkwood's pot-fueled comedy.

PERFORMANCE/DANCE

"Comedy Returns to El Rio" El Rio, 3158 Mission, SF; www.brownpapertickets.com. Mon, 8pm, \$7-20. Stand-up performers include Dhaya Lakshminarayanan, Josh Healey, Nathan Habib, Conrad Roth, and Lisa Geduldig.

FACT/SF and Lenora Lee Dance CounterPULSE, 1310 Mission, SF; (415) 626-2060, www.counterpulse.org. Thurs-Sun, 8pm. \$15-20. The companies present *Pretentionally Oriented v.3 and Reflections*.

"Hand to Mouth Comedy" Dark Room, 2263 Mission, SF; handtomouth-comedy.tumblr.com. Thurs, 8pm. Pay what you can. This month, comedians Kurt Weitzmann, Cory Loykasek, and Bryan Yang take on conspiracy theories.

"Mortified SF" DNA Lounge, 375 11th St, SF; www.getmortified.com. Fri, 8pm, \$17. The embarrassing-tales smorgasbord rolls on in a back-to-school edition.

"Opera in the Park" Sharon Meadow, Golden Gate Park, SF; www.sfopera.com. Sun, 2pm. Free. SF Opera pays tribute to the victims of 9/11 with a free program of Mozart, Leonard Bernstein, and others.

"Porchlight Season 10 Kickoff: Shipwrecked! Stories from the Sea" Maritime Museum, foot of Polk (at Beach), SF; www.brownpapertickets.com. Thurs, 8pm, \$15. The storytelling series beings its tenth year with a special seafaring edition.

"Process as Adventure" ODC Commons, 351 Shotwell, SF; www.odc-dance.org. Thurs, 8pm. Free. Dance company Project Bandaloop presents this multi-media event and discussion.

"Second Sandwiches" Purple Onion, 140 Columbus, SF; www.willfranken.com. Sat, 8pm. \$20. Comedian Will Franken performs his new solo show.

"True Stories Lounge" Make-Out Room, 3225 22nd St, SF; www.make-outroom.com. 7:30pm, \$10. Narrative journalism and other nonfiction readings from Joyce Maynard, the Guardian's Steven T. Jones, and others.

"WestWave Dance: A Monday a Month" ODC Theater, 351 Shotwell, SF; www.westwavedancefestival.org. Mon, 8pm, \$18-25. This month's program, "Duets," features Ethan and Nikki White, Pearl Marill Dance Theater, Dana Lawton, Jean Isaacs, and more. **SFBG**

The prison industrial complex just isn't working for queers-trans-non-conforming-gender community these days (honestly, we're none of us that into it). Attend the *Captive Genders* reading at Modern Times Bookstore on Thu/8 to learn more about the issue.

WEDNESDAY 7

THURSDAY 8

FRIDAY 9

meable pavement!?! This calls for a celebration, and a celebration is what you've got coming to you. Today, join food vendors, an art exhibit, live music, and more to welcome the newly spruced-up walkway to the neighborhood.

SATURDAY 10

Babylon Salon Cantina, 580 Sutter, SF. www.babylonsalon.com. 7pm, free. ZYZZYVA's longtime editor Howard Junker is a free agent now, so he's got the time to focus on his own projects -- share in their glory at this event, where Junker will be reading from his "proto-memoir-ish blog novel of ideas" tentatively titled *An Old Junker*. Other readers for the night include authors Nick Krieger, Laura Goode, and magician Robert Strong.

Haight Street Hop Milk, 1840 Haight, SF. www.milksf.com. 9pm, \$5 before 10pm, \$10 afterwards. Bingo, boobies, DJs, dancing: such is the multi-faceted entertainment that awaits you at this something-for-everyone ho-down. Burlesque bingo? Free hairdos from professional stylists? What is going on here really, this is just getting too crazy.

Ghirardelli Square Chocolate Festival
Ghirardelli Square, SF. www.ghirardellisq.com. Noon-5pm, free. Sure, you've got shell out some dough to sample the goods at this fest in the heart of tourist town, but monkeys come free! Paul Frank -- the company of that iconic Julian monkey face, and all your adolescent nieces favorite cartoon-cute T-shirts -- is coming to town. Representatives from the brand will be holding a contest for "king and queen of puppy prom," and while we hesitate to qualify what the hell that means, it seems safe to say you should bring your dog.

SUNDAY 11

Drum for Peace gathering Numi Tea Garden, 2230 Livingston, Oakl. (877) 686-4832, www.numiteagarden.com. 3-6pm, free. A fundraiser for Altitudinal Healing Connection's ArtEsteem youth arts education program, this gathering is sure to be very "Kumbaya" -- which given this day's recent history, probably isn't the worst thing ever. Love your neighbor and all that, people. **SFBG**

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Jude Law roams a disease- ravaged San Francisco in *Contagion*, out Fri/9.

PHOTO BY CLAUDETTE BARIUS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. Due to the Labor Day holiday, theater information was incomplete at presstime.

OPENING

The Apparition Genre-movie vets Ashley Greene and Tom Felton star in this supernatural thriller set on a college campus. (runtime not available)

Bucky Larson: Born to Be a Star Comedian Nick Swardson stars as a wannabe porn star in this comedy from the director of *The Hot Chick* (2002). (runtime not available)

Chasing Madoff Doc about the investigators who brought down the notorious Ponzi scammer. (1:31)

Circumstance *Thirteen* (2003) goes to Tehran? The world of sex, drugs, and underground nightclubs in Iran provides the backdrop for writer-director Maryam Keshavarz's lusty, dreamy take on the passionate teenagers behind the hijabs. Risking jail and worse are the sassy, privileged Atafeh (Nikohl Boosheri) and the beautiful, orphaned Shireen (Sarah Kazemy), who, much like young women anywhere, just want to be free — to swim, sing, dance, test boundaries, lose, and then find themselves. The difference

here is that they're under constant, unnerving surveillance, in a country where more than 70 percent of the population is less than 30 years old. Nevertheless, within their mansion walls and without, beneath graffitied walls and undulating at intoxicating house parties, the two girls begin to fall in love with each other, as Atafeh's handsome, albeit creepy older brother Mehran (Palo Alto-bred Reza Sixo Safai) gazes on. The onetime musical talent's back from rehab, has returned to the mosque with all the zeal of the prodigal, and has hooked up with the Morality Police that enforces the nation's cultural laws. Filmed underground in Beirut, with layers that permit both pleasure and protest (wait for the hilarious moment when 2008's *Milk* is dubbed in Farsi), *Circumstance* viscerally transmits the realities and fantasies of Iranian young women on the verge. (1:45) (Chun)

Contagion Steven Soderbergh directs every movie star on the planet (Matt Damon, Marion Cotillard, Gwyneth Paltrow, Kate Winslet, Jude Law, Laurence Fishburne, and about 67 others) in this thriller about a worldwide disease epidemic. (1:42)

Creature From Wikipedia: "The group decides to stop at a roadside convenience store owned by Chopper (Sid Haig), who tells them the tale of Lockjaw, a fabled god-like creature who is half-man, half-alligator." Ergo, this is either gonna be terrible or the greatest movie ever made. (1:33) **Little Rock** When the rental car driven by Atsuko (Atsuko Okatsuka) and Rintaro Sakamoto (Rintaro Sawamoto) breaks down in nowhere-ville, California (actually, a small town called Little Rock), an air of disillusion hangs between the siblings, on vacation to "see America." Holed up in a motel room, their disappointment is palpable, until a chance encounter with some locals sucks the pair into exurban American life. By the time their car is again roadworthy, Atsuko can't bear to leave and decides to stay behind as her brother, the only one of the two who speaks a word of English, continues ahead without her. Communication is the driving force behind *Little Rock* and the language barrier somehow never gets stale; it certainly allows Okatsuka the opportunity for some superb acting. Despite some directorial flourishes (by Mike Ott), however, the story doesn't really hold many surprises, and its inevitable conclusion is glimpsed long before it's reached. (1:25) *Roxie*.

(Cooper Berkmoeyer)

Love Crime See "Original Sin." (1:46)

The Man Who Fell To Earth See "Roeg, Warrior." (2:19)

Puzzle A middle-aged housewife finds herself through jigsaw competitions in this Argentina-France co-production. (1:29) *SFFS New People Cinema*.

Shaolin Jackie Chan and Andy Lau star in Benny Chan's historical kung fu extravaganza. (2:11) *Four Star*.

Warrior Those wondering why the mixed martial arts scene has captured the imagination of so many can finally understand what the fuss is all about, now that it comes filtered through a melodramatic narrative akin to *The Fighter* (2010). *Warrior*'s mis-en-scene is immediately recognizable: a prodigal returns, in the form of Tom Conlon (Tom Hardy). Once a talented teenage wrestler, the now-battered man is the damaged youngest son of alcoholic ex-boxer Paddy Conlon (Nick Nolte). Tom wants his father to train him for a major mixed martial arts tournament with a multimillion-dollar purse, though the two obviously still have a deadly hold on each other — the repentant Paddy is on the wagon and the emotionally bruised Tom harbors secrets he won't reveal — and battle with cutting comments rather than fists. Tom isn't the only prodigal in the house: Paddy has lost the trust of Tom's bro, Brendan (Joel Edgerton), a former fighter and present-day physics high school teacher who's struggling to make ends meet with an underwater mortgage. Though *Warrior* is no *Raging Bull* (1980), it almost outdukes *The Fighter* in terms of its brutal bouts, conveying the swift, no-holds-barred action of MMA in the ring, while giving actors plenty of drama to wrap their jaws 'round — particularly in Nolte's case. His tore-up turn as an all-excuses patriarch is as heartbreaking as a solid kick to the jaw. (2:19) (Chun)

ONGOING

Apollo 18 (1:26)

Beginners (1:44)

Bellflower (1:46)

Brighton Rock (1:51)

Buck (1:28)

Captain America: The First Avenger (2:09)

Colombiana (1:47)

Conan the Barbarian (1:42)

Cowboys and Aliens (1:58)

Crazy, Stupid, Love (1:58)

The Debt On paper, *The Debt* has a lot going for it: captivating history-based plot, "it" actor Jessica Chastain, Helen Mirren vs. Nazis. And while the latest from John Madden (1998's *Shakespeare in Love*) is fairly entertaining, the film is ultimately forgettable. Chastain plays Rachel, a member of an Israeli team tasked with capturing a Nazi war criminal and bringing him to justice. Mirren is the older Rachel, who is haunted by the long-withheld true story of the mission. Although *The Debt* traffics in spy secrets, it's actually rather predictable: the big reveal is shrug-worthy, and the shocking conclusion is expected. So while the entire cast — which also includes Tom Wilkinson, Sam Worthington, and Claran Hinds — turn in admirable performances, the script is lacking what it needs to make *The Debt* an effective drama or thriller. Like 2008's overrated *The Reader*, the film tries to hide its inadequacies under heavy themes and the dread with which we remember the Holocaust. (1:54) (Peitzman)

The Devil's Double (1:48)

Don't Be Afraid of the Dark (1:40)

Fright Night (2:00)

The Future (1:31)

A Good Old Fashioned Orgy (1:35)

The Guard (1:36)

Gun Hill Road (1:28)

Harry Potter and the Deathly Hallows Part 2 (2:10)

The Hedgehog (1:40)

Smith Rafael.

The Help (2:17)

Higher Ground *Higher Ground* does not bite off more than it can chew. I guess that should go without saying, but it's striking how comfortably Vera Farmiga (in her directorial debut) tackles this story of devotion and doubt. Based on the memoirs of Carolyn S. Briggs, who co-wrote the screenplay, this deeply personal film follows Corrine Walker (Vera Farmiga) from her adolescence through the trials of youth and middle age, her marriage to high school sweetheart Ethan (Joshua Leonard), and their lives as members of a small hippie Christian community. Although religion serves as a backdrop for *Higher Ground*,

CONTINUES ON PAGE 42 >>

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ONGOING
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it doesn't suffocate the human element of the story; it's less a film about Christianity than it is about the challenges one woman faces as she tries to find room for herself amidst faith. Farmiga treats her subjects with empathy and humor and crafts a thoughtful, tender slice of sixties Midwest Americana. (1:49) (Cooper Berkmyer)

The Interrupters With concern from society and government as a whole at low ebb, communities at greater risk of violence from within than ever have had to come up with their own peace-making solutions. *The Interrupters*, the latest documentary by Steve James (1994's *Hoop Dreams*), shows dedicated efforts to help one of the nation's worst centers of such bloodshed: Chicago. "Violence is like the great infectious diseases of all history," says epidemiologist Gary Slutkin, in that it can be stopped from spreading to epidemic proportions by numerous "initial interruption(s) of transmission" at its source. He translated that perspective into the founding of CeaseFire, an organization that doesn't aim to summarily end the existence of gangs and drug trade. Instead, its plain but hardly simple mission is to stop the shootings, stabbings, etc. which are exacerbated by unemployment, broken families, and other sources of stress whose cumulative effect can rapidly escalate a casual dis to a mortal confrontation. Under CeaseFire's auspices, Tio

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Higher Ground**

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Screenplay by Carolyn S. Briggs
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Hardiman created the Violence Interrupters program, which drafts people from the community — many former gangbangers themselves — as mediators wading into conflicts to defuse them before things get out of hand. It takes considerable will and nerves of steel; “interrupters” have been shot at, and during the course of this documentary’s year-long span one volunteer lands in the hospital for his trouble. But *The Interrupters* makes a powerful case against the inevitability of hopelessness turning into violence. (2:05) (Harvey)

▶ **Love Exposure** Sion Sono’s *Love Exposure* opens with the claim that it’s “based on a true event,” which is no doubt its first joke. After the death of his saintly mother, youthful protagonist Yu (Takahiro Nishijima) adapts to the adoption of the priesthood by his father (Atsuro Watabe), though it’s harder to accept the eventual intrusion of an insanely needy new parishioner (a memorable Makiko Watanabe), a crackhead-acting real-life succubus who swiftly destroys dad’s faith and vocation. As a result Yu falls in with a bad crowd, becoming its Jesus in a weird pseudo spiritual observance of taking “peek-a-boo panty photos” while remaining otherwise chaste in anticipation of meeting his own personal Madonna — Holy Virgin and Ciccone personae inclusive. High school heartache, martial arts, Ravel’s *Bohème*, female impersonation, and the insidious manipulations of an agent (Sakura Ando) from the mysterious, Scientology-like Zero Church all factor prominently in a careening story whose takes on religion, sin, and redemption are nothing if not antic. Just what Sono is saying, however, tends to get lost in the blur. *Exposure*’s sheer onslaught, not to mention its scale, have made bowled-over converts out of many viewers. Whether its crazy quilt requires 237 minutes, or 90, or 900 for that matter, is an open question — is the writer-director really going somewhere here, or just going and going and going? (3:57) *Roxie*. (Harvey)

Midnight in Paris (1:34)

Motherland (1:33)

▶ **My Perestroika** (1:27)

Balboa.

▶ **The Names of Love** (1:42)

Smith Rafael.

▶ **One Day** (1:48)

▶ **Our Idiot Brother** If you thought 1998’s *The Big Lebowski* had eked all the humor that it could from the Dude, well, screenwriter (and Vanity Fair contributor) Evgenia Peretz, her not-so-idiotic brother (director Jesse Peretz), and star Paul Rudd would differ. They correctly guessed that there are still laughs to be wrung from a shaggy stoner in floral jams, only this time with less *fuuck*-s and more benevolent, idiot-savant good vibrations. Dazed and confused broheim 2.0 (Rudd) is glimpsed through the jaded, harried prism of his three dysfunctional, supposedly normal sisters: frumpadelic mom Liz (Emily Mortimer), queen-bitch Vanity Fair writer Miranda (Elizabeth Banks), and slatternly would-be comedian Natalie (Zoëy Deschanel). A good-hearted naïf who’s easily entrapped by a uniformed police officer claiming to need some pity doobage, Ned has just emerged from the joint and is now couch-surfing among his sibs, exposing the hypocrisies of bourgeois-hipster Brooklyn, as well as the infidelities and vanities of family, friends, and partners (Steve Coogan, Rashida Jones, Adam Scott, and Hugh Dancy) as he goes, in his own good-natured, aw-shucks way. As innocuous (and desexualized) as Andy Griffith beneath the hippie trappings, this dude-with-a-little-d knows where his real family is — with his dog, Willie Nelson, who loves him just as unconditionally. Beastie besties have never seemed so innocent as they are in this proudly feel-good comedy, and despite a cringe-y, saccharine soundtrack and lackadaisical pacing, Rudd’s charismatic sunny slacker and some pointed jabs at the follies of the cooler-than-thou save this indie-that-could. (1:36) (Chun)

▶ **Point Blank** (1:24)

▶ **Rise of the Planet of the Apes** (1:50)

Sarah’s Key (1:42)

Senna (1:44)

Smith Rafael.

Seven Days in Utopia (1:38)

Shark Night 3D (1:31)

Sholem Aleichem: Laughing in the Darkness (1:33)

▶ **Shut Up Little Man! An Audio Misadventure** (1:30) *Roxie*.

30 Minutes or Less (1:29)

The Tree of Life (2:18)

▶ **The Trip** (1:52)

The Whistleblower (1:58) *Smith Rafael*.

▶ **!Women Art Revolution** (1:23) **SFBG**

first run venues

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184. www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

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AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

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FILM LISTINGS

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Schedules are for Wed/7-Tues/13 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. Call for program info.

CERRITO 10070 San Pablo, El Cerrito; www.rialtocinemas.com. \$8. "Cerrito Classics:" **Dial M for Murder** (Hitchcock, 1954), Thurs, 7. **The Power of Two** (Smolowitz, 2011), Sat, 2, 7:30. This event, \$20; tickets at www.brownpaper-tickets.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$10.25. **The Hedgehog** (Achache, 2010), call for dates and times. **The Names of Love** (Leclerc, 2010), call for dates and times. **Senna** (Kapadia, 2011), call for dates and times. **The Whistleblower** (Kondracki, 2010), call for dates and times. **Love Crime** (Corneau, 2010), Sept 9-15, call for times.

CLAY 2261 Fillmore, SF; (415) 267-4893, www.landmarktheatres.com. \$8.50-9.50. **The Room** (Wiseau, 2003), Sat, midnight.

"FILM NIGHT IN THE PARK" This week: Old Mill Park, 300 block of Throckmorton, Mill Valley; (415) 272-2756, www.filmnight.org. Donations accepted. **Some Like it Hot** (Wilder, 1959), Fri, 8. Washington Square Park, Union at Columbus, SF; same contact info. **Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb** (Kubrick, 1964), Sat, 8.

GRAND LAKE 3200 Grand, Oakl; www.communitycurrency.org. \$10. "9/11 Truth Film Festival," Thurs, 1. Also Sun, 1. Herbst Theatre, 401 Van Ness, SF. Benefits the Northern California Norhter California 9/11 Truth Alliance.

JEWISH COMMUNITY CENTER OF SAN FRANCISCO Kanbar Hall, 3200 California, SF; www.jccsf.org/ \$10. **Love Hate Love: A Response to 9/11** (Hardy and Nachman, 2011), Thurs, 7.

MANDELA VILLAGE ARTS CENTER 1357 Fifth St, Oakl; www.brainwashm.com. \$10. "17th Annual Brainwash Drive-In/Bike-In/Walk-In Movie Festival," unique independent movies from around the world, Fri-Sat, 9pm.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milllibrary.org. \$10 (reservations required as seating is limited). "CinemaLit Film Series: Euro Passages:" **Live Flesh** (Almodóvar, 1997), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions:" Martha Colburn's Collage Animation," Wed, 7:30. "Sounding Off: Portraits of Unusual Music:" **Trimpin: The Sound of Invention** (Esmonde, 2009), Thurs, 7; **Ne change rien** (Costa, 2009) Sat, 6:30. "The Outsiders: New Hollywood Cinema in the Seventies:" **Cisco Pike** (Norton, 1971), Fri, 7; **Payday** (Duke, 1972), Fri, 8:55. "UCLA Festival of Preservation:" **Cry Danger** (Parrish, 1951), Fri, 8:35.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **Love Exposure** (Sono, 2008), Wed-Thurs, 7:30 (also Sat-Sun, 2:30). "SF Shorts: The San Francisco International Festival of Short Films," Thurs-Sat, 7:30, 9:30 (also Sat, 5:30). This event, \$10; more info at www.sfshorts.com. **Littlerock** (Ott, 2010), Fri-Sat, 7, 9 (also Sat, 1:30, 3:15, 5); Sept 11-15, 7, 8:45 (also Sun, 1:30, 3:15, 5).

SAN FRANCISCO ART INSTITUTE 800 Chestnut, SF; www.iranianfilmfestival.org. \$8-10. "Iranian Film Festival," Sat-Sun, 11am.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. Free. "Filming Performance: Work-In-Progress Screening and Discussion with Carrie Lozano and Charlotte Lagarde," Thurs, 7:30. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0336998-00 The following person is doing business as **Giacomo-Modern Furniture**, 436 Clementina Street, San Francisco, CA 94103 . This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/15/2011. Signed Afamefuna Odwe. This statement was filed by Melissa Ortiz on July 29, 2011. **L#113430. August 17, 24, 31 and September 7, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337359-00 The following person is doing business as **L2 Instruction**, 1739 Pine Street, San Francisco, CA 94109 . This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nicole S. Biewenga. This statement was filed by Jeanette Yu on August 3rd, 2011. **L#113431. August 17, 24, 31 and September 7, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337368-00 The following person is doing business as **1. MMA World News, 2.Remnant digital**, 1608 16t Avenue San Francisco, CA 94122. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/3/2011. Signed Universal Magnetic Entertainment. This statement was filed by Alan Wong on August 3, 2011. **L#113434. August 24, 31, September 7 and 14th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337511-00 The following person is doing business as **Mifune Bistro**, 1581 Webster Street #100 San Francisco, CA 94115. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/1/2011. Signed Osaka Eiko. This statement was filed by Magdalena Zevallos on August 11, 2011. **L#113433. August 24, 31, September 7 and 14th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337600-00 The following person is doing business as **The Social Study**, 1795 Geary Blvd., San Francisco, CA 94115. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Harmony Fraga, owner of Bay Breakers LLC. This statement was filed by Melissa Ortiz on August 16, 2011. **L#113440. August 24, 31, September 7 and 14th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337699-00 The following person is doing business as **Partner Equity**, 2310 Clement Street, San Francisco, CA 94121. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/19/2011. Signed Burton Louie, President of KHKM, Inc. This statement was filed by Melissa Ortiz on August 16, 2011. **L#113440. August 24, 31, September 7 and 14th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337713-00 The following person is doing business as **PE Finance**, 2308 Clement Street, San Francisco, CA 94121. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/19/2011. Signed Burton Louie, President of Fairmont Equity Group This statement was filed by **L#113439. August 24, 31, September 7 and 14th 2011**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **August 5, 2011.** To Whom It May Concern: The name of the applicant is: **Veronica Toshie Shinzato**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1407 Bush Street, San Francisco, CA 94109-5520. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication dates: August 24, 31 and September 7 2011 L#113435**

ORDER FOR PUBLICATION OF SUMMONS (Amended). CASE NUMBER **FDI-11-774806** Petitioner: Juan Jose Rojas Respondent: Tabitha Marie Ingram Upon reading and filing the evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Juan Jose Rojas, and it satisfactorily appearing therefrom that the Respondent Tabitha Marie Ingram, cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the Petitioner, therein and against the Respondent, and that the said Respondent Tabitha Marie Ingram, is a necessary and proper party to the action.

NOW, on motion of Juan Jose Rojas Pro Per or Attorney (s) for the, Petitioner, IT IS ORDERED that the service of said amended summons in this action be made upon said Respondent by publication thereof in Bay Guardian a newspaper of general circulation published at San Francisco, California, hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said amended summons or citation and of said complaint or amended petition in this action be forthwith deposited in the United States Post Office, postpaid, directed to said Respondent, if his/her address is ascertained before expiration of the time prescribed for the publication of this amended summons and a declaration of this mailing or the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication. On the fourth week of publication, 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Endorsed FILED San Francisco County Superior Court on August 11, 2011 by Frances Yakota, Clerk, signed by Patrick J. Mahoney, Judge of the Superior Court. **#L 113436. August 24, 31, September 7 and 14th 2011**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: RG11590558. SUPERIOR COURT OF CALIFORNIA, COUNTY OF Alameda, 1225 Fallon St. Oakland, CA 94612. PETITION OF Lisa Marguerite Dwight for change of name. TO ALL INTERESTED PERSONS: Petitioner **Lisa Marguerite Dwight** filed a petition with this court for a decree changing names as follows: Present Name: **Lisa Marguerite Dwight**. Proposed Name: **Jahnavi Lisa Marguerite Dwight**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/9/2011. Time: 11:00 AM, DEPT. 31. Signed by Jon R. Rolefson, Judge of Superior Court on August 15, 2010. Endorsed Filed, Alameda County on August 15, 2011 by Barbara LaMotte, Deputy Clerk. **Publication dates: August 24, 31, September 7 and 14th, 2011. L#113432**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337958-00 The following person is doing business as Artists Moving, 1383 Minna Street, San Francisco, CA 94107. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date 9/1/2011. Signed by Thomas Flanagan. This statement was filed by Susanna Chin on September 1, 2011. **L#113447., September 7, 14, 21 and 28th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337745-00 The following person is doing business as Dog In Training, 889 Corbet Ave., San Francisco, CA 94131. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Brenda Crawley. This statement was filed by Mariedyne L. Argente on August 22, 2011. **L#113446., September 7, 14, 21 and 28th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337890-00 The following person is doing business as I-Creation, 1139 Taraval St., San Francisco, CA 94116. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Wen Min Jiang and Richard Li Xiang This statement was filed by Mariedyne L. Argente on August 30, 2011. **L#113443., September 7, 14, 21 and 28th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337872-00 The following person is doing business as IsThatSo?, 601 Mission St., San Francisco, CA 94107. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Patricia Farrell This statement was filed by Magdalena Zevallos on August 30, 2011. **L#113445., September 7, 14, 21 and 28th 2011**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-548049. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Joshua James Smith for change of name. TO ALL INTERESTED PERSONS: Petitioner Joshua James Smith filed a petition with this court for a decree changing names as follows: Present Name Joshua James Smith. Proposed Name:Joshua James Hepburn. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 10, 2011. Time: 9:00 AM room – 514. Signed by Ellen Chaitin, Presiding Judge on September 1, 2011. Endorsed Filed San Francisco County Superior Court on September 1, 2011 by Deputy Clerk. Publication dates: **September 7, 14, 21 and 28th, 2011. L#113442**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337520-00 The following person is doing business as Pets Be Friends, 995 Stenier St., San Francisco, CA 94117. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Shane Robert Griffith This statement was filed by Jennifer Wong on August 11, 2011. **L#113444., September 7, 14, 21 and 28th 2011**

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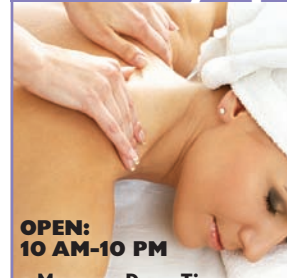


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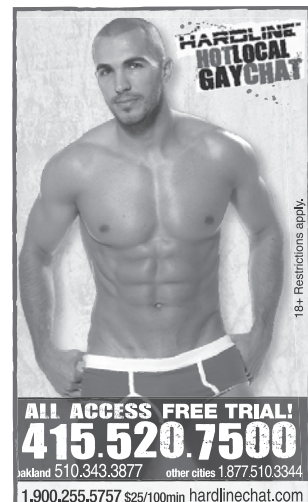
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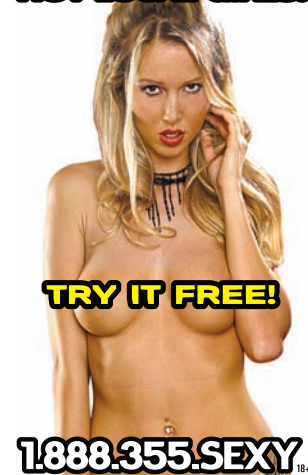
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